

The School Musician



May 14-15-16

Dates Officially Set
for the

NATIONAL
BAND
CONTEST

•
Cleveland

•
In This Issue

•
Frank Simon
J. Burns Moore
Forrest L. Buchtel
Larry Hammond
and many others

•
February
1936

Jean Freudenberg, Alto Clarinet
Markesan, Wisconsin
First Division

1935 National Solo Contest
See Who's Who

The Flute ★

THE LEGENDS of ancient nations, Chinese, Japanese, Greek, Roman, Hindu and Egyptian, give the flute an aura of antiquity possessed by no other modern musical instrument.

The popular Greek legend ascribes the invention of the flute to the God Pan, and his instrument was called the *Syrinx*, or Pipes of Pan. There is a beautiful flute solo which is an impression of ancient Centaurs playing their pipes of Pan, and has been very appropriately called the "*Syrinx*." This outstanding work deserves the serious consideration of every flutist.

Ancient Egyptians had a primitive flute known as the *Saib-it*, which is still used in practically unchanged form in most Mohammedan countries. During the ninth and the tenth centuries, the flute was widely used in Europe, particularly in Italy. However, during the twelfth century German musicians were given credit for developing the first flutes played transversely as is the modern instrument.

All of these primitive flutes were constructed with small tone holes covered by the tips of the fingers. History records the wide use of the flute for nearly three thousand years before the first mechanical improvement was made. Lully, 1677, introduced to the German opera the first flute employing keys. Following Lully more than a hundred years later another illustrious German made such a thorough job of improving the flute that but little change has been made since.

Theobald Boehm, 1794-1881, Royal Bavarian Court musician, principal flutist of the Royal Bavarian Orchestra, is officially credited with being the inventor of the modern flute. While Boehm is popularly known for his invention of many keys now called the Boehm system, more important was his contribution of the cylindrical body and the parabolic head. Boehm's "Schema" is a scientific principle showing exact dimensions and proper location of the



tone holes. His "Schema" is still considered absolutely accurate.

The flute is the only musical instrument in which the air column actually vibrates to produce the tone. No vibrating medium such as a reed is employed and the tube is actually open at both ends. Consequently Boehm reasoned that the tone hole should be the same size as the bore of the instrument to give the tone proper resonance. In so doing he was unable to close the holes with his fingers and was forced to use padded keys. Thus necessity, the mother of invention, was responsible for the invention of the Boehm system of keys.

Flutes have been made of various kinds of wood, ivory, crystal glass, porcelain, rubber, papier-mache, wax, copper, brass, nickel-silver, pure silver, gold and platinum. Very popular today is nickel-silver, plated with silver because the tone is highly satisfactory, the metal is durable and the instrument can be produced for a reasonable price.

Piccolo in Italian means "little flute." It is the smallest of the flute family which ranges to larger models in D, C, G and Eb. During the eighteenth century flutists carried seven extension tubes of various sizes which they inserted in the middle joint to play music written in various keys for them. This practice was credited as inspiring the modern tuning slide in the head joint. At present the piccolo in Db and the flute in C are universally used.

The Buescher Band Instrument Company presents a flute employing the principles of Boehm, built in C and made of nickel-silver, silver plated and hand burnished. It sells for the very attractive price of \$105.00 complete in case, and deserves the consideration of anyone looking for a really fine musical instrument.

Free Trial, Easy Payments. Any Buescher instrument for band or orchestra—saxophone, cornet, trumpet, trombone, etc.—may be had for free trial in your home. Send now for literature and details of trial offer. No obligation. Mention instrument.

★ One of a series of educational advertisements on the various instruments of the band or orchestra. Reprints for classroom or other use may be had. For information send the coupon.

BUESCHER
True Tone

BUESCHER BAND INSTRUMENT COMPANY
203 Buescher Building, Elkhart, Ind.

Gentlemen: Without obligation please send literature and details of trial offer on (instrument) _____

Name _____

Street or R. F. D. _____

City _____ State _____

[I would be interested in having _____ reprints of the above article]



Herman Wiegman, Jr., of Austin High School, Chicago, first drum major champion of the National Contests, and a first divisioner at Des Moines last year, says, "I have used SCHOOL MUSICIAN batons in all of my competitive work and exhibitions. These new 'Spinno's' are really and truly the finest batons I have ever seen. I am getting more speed out of my new 'Spinno' than I ever did out of the old model."

• • •



Kathryn Clark, drum major of the Elkhart (Indiana) High School Band, was the first to use the new "Speed Spinno," in the Chicagoland Music Festival Contest. She won **FIRST PLACE** against all competition, and she acclaims the new "Speed Spinno" the finest and fastest baton she has ever twirled. Both "Spinno's" are "lightning."

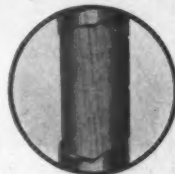
Get One for the Band

A New "Spinno" Twirler

Designed and perfectly balanced for solo twirling, high throws and spectacular work on parade and football field. Length 34 inches, $\frac{7}{8}$ inch shaft; weight 28 ounces. Spiral grooving in center of shaft gives illusion of revolutions faster than actual. Brilliant indestructible chromium finish. The finest twirling baton ever designed.

STRONG AND STURDY

Reinforced with wood shaft; utmost strength and sturdiness. Cut shows hickory reinforcing in the shaft.



Speed "Spinno" Twirling Baton

Like, in every respect, but size. This speed twirler is particularly designed for fast exhibition and contest work. Recommended for two-baton twirling, and for junior and girl twirlers. Positively the fastest baton ever made. Length 32 inches, $\frac{3}{4}$ inch shaft; weight approximately 22 ounces.

Get Yours FREE

Here is the way you get the complete drum major's outfit for your band *absolutely free*. Go out and get thirty-five of your band members to subscribe to The SCHOOL MUSICIAN, official organ of the National School Band Association. A full year's subscription costs but *sixty cents*—Two-Quarters-and-a-Dime. That pays for *ten big issues*—every month except July and August. Send these thirty-five subs, with your remittance, to The SCHOOL MUSICIAN; and your choice of these two batons, and the instruction book, "How to Twirl a Baton," will be sent to you at once *postpaid and absolutely free of cost*.



"How to Twirl a Baton" Instruction Book FREE with Outfit

The instructions in this book are written especially for the layman who starts from "scratch."

Every movement has its illustration and diagram with a simplified and easy-to-understand description.

It is possible to learn the secret of this fascinating art in a few hours of practice all by yourself.

Act Now!

Get Results!

Hundreds of school bands have sent in subs for their entire enrollment—with no free prize. Here is *your* chance to get this wonderful outfit for only thirty-five subs. *This offer is limited*. Besides you need the outfit *right away*. Get started. Put this over for your band. *You can*. It's up to you.

The School Musician

230 N. Michigan Ave.
CHICAGO, ILL.

WE ARE MAKING AMERICA Musical



Merle J. Isaac

Chicago, Ill.

Merle J. Isaac has long been interested in the future of the high school orchestra. While a student, he fitted himself so that he might be better able to deepen the interest of music lovers in the symphony. As a lad he played the flute and piano in the orchestra of Chicago's Crane High School, and he dreamed of a day when he might bring boys and girls to the realization of the beautiful possibilities which lay within orchestral numbers. He planned that his students should play as artists play—with that same assurance and deep understanding, treating the masterpieces with sympathy and tenderness.

Thus he planned. He studied at the Lewis

Institute, the Chicago Musical college, and the VanderCook School of Music, receiving his degree from the latter. His interest in the pipe organ took him to that noted teacher, Dr. J. Lewis Browne, with whom he also studied counterpoint. And then Mr. Isaac devoted ten years to professional work.

He came to Marshall high school in Chicago in 1929 and organized his first student orchestra of twenty-five members. The following year he entered his orchestra, which had grown to a membership of one hundred students, in the City Contest. The group was awarded Fourth Place in the Class A division. The next two years brought suc-

cessive placing in Second Place in the Chicago contest. With the fourth year the Marshall high school orchestra climbed to the top. It was not only awarded first place in city competition, but it won Superior Rating in the National Orchestra Contest, held at Elmhurst, Illinois.

During the Century of Progress Exposition Mr. Isaac's orchestra was featured a number of times and drew large audiences. And now, when music lovers of the city hear that the students of Marshall high school orchestra are planning a concert, they know that there they may enjoy a few hours of the finest music, led by a man who has realized his boyhood dream.

The School Musician

230 NORTH MICHIGAN AVENUE
CHICAGO, ILLINOIS

Official Organ of the
National School Band Ass'n
A. E. McAllister, President
National School Orchestra Ass'n
Adam F. Losinsky, President
American Bandmasters Association
for the School Band Field

Robert L. Shepherd, Editor

FEBRUARY
Vol. 7 1936 No. 6

CONTENTS

We Are Making America Musical— Merle J. Isaac.....	4
News and Comments.....	6
May 14, 15, 16—Final Dates for National Band Contest.....	7
One Who Visited the Grave of John Philip Sousa Sends This Plaintive Note.....	9
A Musical Dietician Discusses the Menu; By Dr. Frank Simon.....	10
Drums, By J. Burns Moore.....	12
New Twists for Twirlers, By Larry Ham- mond.....	14
How to Play the Trombone, By John J. Horn.....	16
President McAllister's Memorable Sousa Memorial Presentation Address.....	17
Student Conducting, By H. E. Nutt.....	18
A Drive for Safe Driving.....	19
How to Play the Violin, By Max Fischel.....	20
The Meaning of Moderato, By Forrest L. Buchtel.....	20
The Pianist's Column, By Theodora Troen- dle.....	21
Among Winners of the 1935 Solo Con- tests.....	22-23
Eavesdropping, By Jean Dragoo.....	24
The Honorable Neil Kjos Rises in Solemn Defense of the E-fers.....	31
Who's Who—Jean Freudenberg.....	33
A. B. A. Forum.....	37
School Dance Bands.....	39
"The Back Parlor".....	40
A 3,000 Mile Bargain Counter.....	42

Entered as second class matter at the post office
at Chicago, Illinois, under the Act of March 3,
1879. Published monthly except July and
August by the School Musician Publishing Co.
Subscription Rates: One year, United States,
Mexico, U. S. Possessions, and Canada, 60c.
Foreign countries, \$1.50. Single copies, 15c.



WILLIS C. VARNER, Director
Supervisor of Music, Edwardsville



Pan-American Bands Have That CONTEST WINNING Caliber

Above

The Edwardsville, Ill., Grade
School Band was the only
Class C band to win First
Division honors at the Illinois
State Contest last spring.

Below

Last spring the Bonne Terre,
Mo., School Band took First
Division in the District Con-
test. Seventy per cent of
their instruments are Pan-
Americans and Cavaliers.

A band can be no better than the instruments with
which it is equipped. School bands throughout the
nation are proving the superior quality of Pan-
American and Cavalier instruments by the superior
ratings they are winning in the contests. Here are
but two of that great list, two bands of contest win-
ning caliber, because they are equipped with instru-
ments that have only superior musical quality to
deliver. . . . More Pan-Americans and Cavaliers will
give you better balance, and a better band. Exam-
ine the new models, nearly everything in brass and
woodwind, at your local dealer's. Or write direct
for beautifully illustrated literature, liberal terms,
fair trade-ins, factory guarantee. Write today sure.

PAN-AMERICAN
BAND INSTRUMENT AND CASE CO.
221 P-A Building • Elkhart, Indiana



Pan-American Band Instrument and Case Co.
221 P-A Bldg., Elkhart, Ind.
Without obligating me in any way, please
send me a copy of your catalog.

I play (mention instrument).....

Name.....

Address.....

Town.....

State.....

☐ Student ☐ Director

Moderate Price



E. W. HYATT is Director
of the Bonne Terre Band

News and Comments

Bands Booming in Oregon

Oregon with seventy-five bands and fifty orchestras in its schools is one of our best organized states for instrumental school music.

Contests have been held for twelve consecutive years, and six years ago the Bandmasters association was organized to assist in the details of management and expense. Solo and ensemble events are now included in the state contests, which this year will be held at Oregon State college early in April. Clyde Simpson, The Dalles, is president; Loren J. Luper, Albany, vice-president; and Fred H. Wade, West Linn, secretary and treasurer of the State association.

"Come Up Some Time"

Three cities have extended invitations to the Instrumental Directors association of Colorado to act as host to the annual vocal and instrumental contests and festival sponsored by the association. Colorado Springs, Denver, and Greeley have each offered their best auditorium facilities and cash assistance.

At a recent meeting of the association Donald Haley, Longmont, was elected president. Other officers elected were Ronald Faulkner, Greeley, vice-president, and Herbert K. Walther, Englewood, secretary-treasurer. The new directors are John Roberts, South, Denver; Rei Christopher, Pueblo; Bert Kibler, Colorado Springs; H. W. Kane, Las Animas; and Gus Jackson, Eads. These new officers will begin their term July 1.

The contest numbers were chosen at the last clinic held by the Colorado association. They are as follows:

Class A: Band, "Slavonic Rhapsody Number Two," Freidman; Orchestra, "Oedipe a Colone Overture," Sacchini. Class B: Band, "Safari Over-

ture," Holmes; Orchestra, "Call of Bagdad Overture," Boieldieu. Class C: Band, "Ariane Overture," Boyer; Orchestra, "Symphonie Miniature," Johnson; Classes D, E, and F: Band, "Saskatchewan Overture," Holmes; Orchestra, "Symphony Suite," Haydn.

Texans Planning Competition

The Western Division of the Texas Band Teachers association is down to business planning its annual contest to be held in Big Spring April 17 and 18. This event is always one of the biggest drawings for school musicians in that vicinity. Around 2,000 students attend the contest each year, and a large number of bands participate.

As We Go to Press

One of the most important musical events to take place this month in the northwest is the annual convention and clinic for band and orchestra directors, sponsored by the Minnesota Bandmasters association, which will be held at the University of Minnesota, February 13 to 15. Captain Taylor Branson, director of the United States Marine Band, and Henry Sopkin, Chicago, Director of a National Championship High School Orchestra, will be present as guest conductors. The Minnesota association has kindly opened the doors of this clinic to all band and orchestra directors, and it will undoubtedly attract people from far and near.

This orchestra of 160 pieces is the first All-State Orchestra of Pennsylvania. The orchestra played concerts December 13 and 14 in Ebensburg, where it was enthusiastically received. Paul White, W. G. Butler, and Ralph Lewando, all members of the Pennsylvania state association, were honorary guest conductors.

Keystone State Holds Annual

A. Stephen Mieser, president of the Pennsylvania School Music association, keeps things humming in that eastern state. Over 2,000 teachers, school principals, superintendents, and college professors attended the concert of the Pennsylvania All-State High School Orchestra at the convention of the State Educational association December 27. According to our report, "the audience was reluctant to accept the final number as the end of the concert. It insisted upon more, preferring to delay the speeches."

The orchestra, composed of select high school musicians from the entire state, and representing sixty-two schools, was organized by Gordon Williams, state chairman, and Mr. Mieser.

The name of the Pennsylvania association was changed from the School Band and Orchestra association to the School Music association at the semi-annual meeting in Ebensburg in order to broaden the scope of the organization, as the interest in school music is shooting its tentacles out and gaining a foothold in all corners of Pennsylvania.

Chicagoans, Don't Miss It!

Many lovers of music near Chicago's Orchestra Hall are looking forward to a concert to be given there February 14 by the Carleton Symphony Band of Northfield, Minnesota. James Robert Gillette is conductor of the Carleton Band. The concert will begin at 8 o'clock.

A Rolling Stone

That thriving midwestern city that made Gerald Prescott and Carleton Stewart famous, (or rather vice versa, but we will not go into that,) Mason City, Iowa, was one of the first in the



United States and the first to in a big way venture into the provision of suitable housing for the instrumental school music instruction.

We cannot be so bold as to steal even a part of the credit for that city's supremely fine school band and school orchestra, and hold it up as evidence of the value of such a fine school band and orchestra building as they now have, because Mr. Stewart had achieved his two brilliant organizations before the building was erected. But we do say that the same community spirit that made possible the realization of this addition to the city's school property, had a great deal to do with the success of its instrumental music students.

The publication of the complete story of the Mason City building in our February, 1935, issue following its dedication on November 4, 1934, has apparently awakened the interest and aroused the enthusiasm of many like communities throughout the United States. We have been happily besieged with correspondence from all sections of the country requesting various kinds of information on the subject of school music buildings. We are aware of any number of such projects now under construction, and we write and urge Bandmasters to send in complete details, plans, pictures, and financing outlines for publication in this magazine.

"Nothing succeeds like success." Let's keep the story moving, swelling, vibrating into a national movement.

Succeeding Like Success

Here is a letter just received from Colorado which speaks for itself:

"Two months ago I sent in my subscription for *THE SCHOOL MUSICIAN* and since then have become very interested in your 'News and Comments' section. Not seeing much in it about our 'West' out here, I thought it was high time someone let you know that we're not asleep by any means—in fact we're very much awake here in Fort Collins and some of those Easterners are going to have to watch out for us before long!

"Gregory Bueche is the director of all the instrumental music in the grade schools, junior high, and senior high, and he is building up our music wonderfully. When he came to Fort Collins five years ago, the high school band was only a small brass band of thirty-one pieces, and he has built it up until now it has ninety-two numbers and a full symphonic instrumentation and has won the state Class A championship for the last two years. Ten of this year's band placed in the State class A solo contests last spring, five of them being first place winners, and thirty received awards for having outstanding ability. Last year was the first year awards were given. They were designed by a member of the band and made by the Music Mothers' association.

MAY 14 • 15 • 16

Final Dates Set for

The 1936 National Band Contest Cleveland, Ohio

●INSTRUMENTS glistening in the late spring sun, uniforms spotless and without a wrinkle, over a hundred school bands from all corners of the nation are already headed for the host city to the biennial National School Band Contest for 1936,—well, theoretically anyway.

The first reaction to official announcement of the contest city, Cleveland, Ohio, brought unmistakable evidence of national enthusiasm, dwarfing all precedent, and the conservative estimate of a hundred bands in the competition. Now a once-in-two-years event, there will be a compound list of bands made eligible through the State Contests of 1935 and those of the present school year to be held this spring.

Doubtless more bands will enter spring contests this year than ever before, more states will fill their full quotas of designated eligibles, and vastly more of those bands receiving that distinction will be able to raise the money this year for the trip due to somewhat improved business conditions.

Set back one week from the dates tentatively selected at the Urbana Clinic, last month, the official dates of this contest are now definitely set for May 14, 15, and 16.

Evanston, Illinois, in 1933 entertained the largest number of school

bands ever to enter a National Contest. Seventy-six bands from Utah west, Massachusetts east, Louisiana south, came to participate and to visit Chicago's Century of Progress. But the Cleveland contest, with no World's Fair as a box office attraction, should exceed that record by twenty-five per cent in the number of visiting bands and at least that much in the quality of musicianship that will be revealed. While the school band movement has grown tremendously since 1933, the quality of these bands, both young and old, has advanced just as perceptibly.

The official management of the National Contest, under the tireless efforts of President A. R. McAllister and his wisely chosen assistants, has so perfected its mechanism that the confusion and plagues of earlier experiences have been completely eliminated.

Cleveland, geographically situated in the very heart of the school band population map, is ideally equipped to handle a contest of this magnitude. The public auditorium, a veritable stone's throw from the pivot of the business district, is one of the finest structures of its kind in the United States. Its enormous and fully equipped main stage faces an auditorium seating fifteen thousand people, and it is a fine example of acoustical engineering. There are several small concert halls, and a thirty acre subway for educational exhibits, registration and information facilities, lounging, and recreation.

For the marching events and the big massed band, which has traditionally climaxed contests of the past, Cleveland offers her magnificent stadium, with seating capacity of ninety thousand, within ten minutes' walk from the heart of the city.

Housing will be in hotels at the expense of the contestants, special rates having been secured for participants in this event.

The emblem is a purple treble clef, cleverly woven about a gold "C" and made of felt, and they are awarded only to outstanding juniors and seniors and to those sophomores and freshmen who place in a state solo contest.

"But the band isn't the only organization that's making fast progress. The orchestra last spring, despite the fact that they had to play not ten minutes after their three-hour train ride, captured a rating of 'excellent' in Class A. They are gunning for 'superior' this year—with even bigger winnings ahead of them."—*Ida Richard, Fort Collins, Colorado.*



J. Leon Ruddick, Supervisor of Instrumental Music in the Cleveland, Ohio, Public Schools, will be host to the thousands of participants of the 1936 National Band, Solo, and Ensemble Contests on May 14, 15, and 16.

Interest in solo and ensemble music has also experienced a tremendous growth in the last two years, and a thousand to fifteen hundred individuals and units is no exaggeration of what may be expected. Last year's contest in Madison polled 798. As in the past soloists and ensemblists on orchestra as well as band instruments will be included at Cleveland. These contests will be held partly in the concert halls of the auditorium and partly in hotel ballrooms and other downtown auditorium space. About twenty-five such locations are available within the restricted area.

"Will all directors," urges President McAllister, "who believe their bands to be eligible to go direct to the National Contest by virtue of their winning in 1935, immediately file their claims with C. V. Buttelman, Secretary of the National School Band association for classification?"

"The local committee at Cleveland

will not accept for housing plans any band that has not previously certified through the secretary's office. It is most important that bands who believe they are eligible check with the secretary immediately."

You may be assured that Mr. J. Leon Ruddick, Supervisor of Instrumental Music for the city of Cleveland; Mr. Harry F. Clarke, Supervisor of Bands; and the others prominent in the Music Department of Cleveland's Board of Education will find no task too great, no detail too small for the most concerned handling, to make Cleveland's first National School Band Contest an historic event of efficient management as well as musical triumph.

Begging Your Pardon

A strange trick of misprinting crept into our January issue which may

cause a bit of confusion so we hasten to rectify it. In the interpretation of "Ariane" by Clifford Lillya there is a paragraph which reads as follows:

"At the *allegro* () = 116 to 120) the introductory motif is repeated in *alla breve*, and this must have a rhythmic crispness, the clarinets being careful to avoid obscurity on 8th note arpeggios."

This should be a half note instead of a quarter note as shown. If you have difficulty in locating the passage referred to, this will explain.

• • •

Eastern Festival Date Changed

The New England Music Festival association has changed the date of the All-New England High School Band, Orchestra, and Choral Festival from March 21 to March 14. The festival will be held in Springfield, Massachusetts, with John Ahern, director of music in Springfield, as honorary chairman. Charles Woodbury of the Technical High School there will be general chairman.

The orchestra will be conducted by Francis Findlay of Boston, and it will be managed by Miss Gertrude O'Brien, Lowell, Massachusetts. The chorus will be conducted by Walter Butterfield, Providence, Rhode Island, and managed by Miss Ruth Boulger, also of Lowell. The conductor of the band will be Paul Wiggin, Pawtucket, Rhode Island, and the manager will be Louis Chase of Newport, Rhode Island.

The New England Music Festival association is growing rapidly. The present increase over last year is 525 per cent, and the enthusiasm and interest have increased immeasurably.

• • •

Homemade Clinic

What an idea from Clarksdale, Mississippi! S. Kooyman, musical director of the public schools in that city, sends the following letter:

"Not being able to attend the National Band Clinic at Urbana this year, I decided to have a band clinic of my own for the benefit of our school music department. I got in touch with Mr. Edward Meltzer of Chicago, who was so taken with the idea that he agreed to come out and assist, which he did.

"Our two day clinic consisted of rehearsal of contest pieces and other compositions for the orchestra and band; coaching lessons for soloists and ensembles; and a closing concert by both ensembles.

"Several band directors from neighboring towns came and had their contest pieces played. I believe this is a splendid idea that will appeal to those band directors who are, for one reason or another, unable to attend and avail themselves the greater advantage of the National Clinic."

Washington Joins the Crusade

We will soon be able to draw a circle on the map of this country, enclosing all of those states which have joined the army fighting to "make America musical," which will surround every state in the Union. New York has been making rapid progress, with its organizations headed by determined musicians, and now from the far corner of the country we receive news that Washington has become actively engaged in the crusade.

A State High School Music Directors association was founded at the third annual Band and Orchestra Directors Clinic held on the campus of the University of Washington, December 13 and 14. The officers of the new association are Chester R. Duncan, Vancouver, president; James Yenney, supervisor of music, Olympia; Wallace Hannah, supervisor of music, Bremerton; H. R. Jakey, representative for Central Washington, Yakima; William L. Rowles, Cheney Normal, Cheney—all vice-presidents (presidents of sectional meets will automatically become vice-presidents); and Walter C. Welke, University of Washington, secretary-treasurer.

A general meeting of the group was called for January 4, in Tacoma. The final arrangements in connection with the sectional and state meets were made at this time.

The program for the band clinic in Meany was arranged by Mr. Welke and featured the University Symphony, under the direction of George Kirchner; the University Chorus and Men's Glee Club, directed by Charles Lawrence; and the Women's Ensemble, under Miss Miriam Terry. Solo material and discussions by members of the Seattle Symphony Orchestra and faculty members were also features of the program.

Plan Illinois Contests

At the meeting of the Illinois School Band association, late in November, April 22-25 were set as the dates for the State High School Contest. May 1 and 2 were chosen for the State Grade School Band Contest. Several important rules were adopted at the meeting.

All schools will hereafter be limited in district contests to two soloists on each instrument, and a total of nineteen soloists not including drum major, student director, and accompanists. Student directors and drum major contestants go direct to state contests.

Grade school players who graduate from grade school in midyear will hereafter be allowed to compete in the grade school band contest for the remainder of the school year. This ruling does not prevent such players from competing with their high school band.



Travelers from all parts of the globe, when visiting our national cemetery in Washington, D. C., pause to pay their respects to the great "March King." We join with this reader in the plea that the composer of the immortal "Stars and Stripes" should be ever honored with a fresh flag on his grave.

One Who Visited the Grave of John Philip Sousa Sends this Plaintive Note

● HAVE YOU BEEN to the national capital lately? Did you cross over to Arlington Cemetery and stand beside the grave of the immortal John Phillip Sousa?

It is a well kept plot of ground, as are all of the earth-tombs of Arlington. But there was one note of discord that tore at the heart strings of one of our member-readers as he visited the spot recently. It was the sorry little American flag, faded, ugly, lost in the rain and the sun, a discredit to our reverence for the great composer, a discredit to the "Stars and Stripes"—both march and flag.

"Except for Mrs. Sousa, who has provided a beautiful grave stone," writes our correspondent, "the only one taking a material interest in the upkeep of the grave is William Kieffer, now retired drummer of the U. S. Marine Band, though still quite a young man. Some of the Marine Band boys feel that a fresh flag should be provided regularly for the grave—at least every thirty days or so. I believe someone promised that, but nobody follows it through.

"It would cost so little to provide a fresh flag frequently for Mr. Sousa's grave,—at least every thirty days, or oftener as weather conditions might

require, and I am sure that many, many school band musicians would be glad of the opportunity to contribute a few pennies each to a fund for that purpose. To start such a fund I am enclosing one dollar as an initial contribution."

So that's the story, that's the plea. The SCHOOL MUSICIAN has the permission of the President of the National School Band association to ask you, school bandmen, to consider it. A "Flag Maintenance Fund" for Sousa's grave has been established, and any band director, parents' club, or individual school musician wishing to contribute a mite to a lovely purpose may do so now. These contributions should not be large. No great amount of money is needed. Make any check or money order payable to the "Flag Maintenance Fund," and all contributions will be published in The SCHOOL MUSICIAN. The caretaker of the cemetery, or the cemetery organization will then be provided with these funds and proper instructions, and President McAllister for the National School Band association will receive a full accounting.

Whether you contribute or not, your reactions to the thought will be appreciated.

● **PROGRAM BUILDING** has always been a study of great interest to me, and because of my observations of band activities in many parts of the country, I often have been brought to wonder if the average Bandmaster places the rightful importance upon the selection of his programs. This subject is worthy of serious consideration, for in my opinion, program building is akin to musical excellence in the importance of the varied activities of the successful Bandmaster.

Failing to keep a sensitive finger on the pulse of their audiences has often contributed to the failure of many gifted Bandmasters and their talented bands. In many cases they have made themselves martyrs to the cause of good music by insisting to play only the type of music that suits their own highly cultivated tastes and for the pleasure of their well trained musicians. While I admire high musical ideals, and stand firmly for them when they are enforced with discretion, I think that such martyrdom is false and entirely impractical. Especially so, when programs are constructed with an almost fanatical desire to force large doses of so-called "high-brow" music upon audiences incapable of its understanding. This oft-times destroys the interest and ultimately the support necessary to perpetuate a fine musical organization.

It is even unfair to show little or no concern for the average audience made up of people from all walks of life, and with as many varied types of tastes and musical fancies. The musical director who creates this insurmountable barrier between his band and its audience is unwittingly dealing a vital blow to the cause of good music that he has so valiantly, but unsuccessfully, attempted to champion.

As donors of large amounts of money for the subsidy of musical organizations become more rare, just so is public acceptance becoming more and more the most vital element in justifying the support of a good band, or for that matter, any type of first class musical aggregation. This is reason enough why programs should be sufficiently diversified to appeal to as great a cross section of the audience as possible. I do not mean by this that standards should be lowered and that high class music should be cast to the winds. To the contrary, I believe that a greater acceptance for good music can be developed if it is offered in a setting that will strike a sympathetic chord with the major portion of the audience.

Shall we look upon a musical program with the same discrimination that a good chef would display in the arranging of an excellent menu? How many times have we read a critique

A Musical Dietician Discusses the MENU

alluding to a well balanced musical program as "a feast of good music"? Perhaps you are very fond of roast beef, and yet if you were forced to sit down to an entire meal of it, without a cocktail, soup, salad, vegetables, des-



'Tis three o'clock in the morning as Frank Simon and Ferde Grofe, noted modern composer, visit the Open Hearth Department at Armco, where Grofe's "Rhapsody in Steel" was born. This graphic composition brought a symbolic climax to last season's broadcasts by Frank Simon and his Armco band.

sert and everything that goes with a complete meal, I am afraid that your appreciation for roast beef would become very lacking the next time it would be served to you.

The band, whether playing to a large outdoor audience or to a huge

invisible radio audience, has a greater pioneering job to do in the cause of good music than probably any other musical unit. The symphony concertgoer attends the symphony either because of being blessed with an artistic musical taste, or because it is the thing to do. The majority of those who attend a band concert of the great outdoors, or tune in the radio, do so partly because they like good music, but *mostly* because they wish to be entertained. In discriminate program building the Bandmaster can do much to develop gradually the dormant desire for good music among those who have never entered the great music halls of our larger cities. And speaking of the symphony, even the most sophisticated audiences of our metropolitan cities have shown a strong desire for an occasional morsel of music of a purely entertainment nature, as witnessed a few years ago when George Gershwin's great jazz classic, "The Rhapsody in Blue," literally swept symphony patrons out of their seats with unreserved "bravos" and demands for more music of the showmanship type.

There are so many forms of good music to make for diversity in programs without resorting to the trash or the unmusical "hokum" that *belies* the term jazz. I have heard a great deal of jazz or modern music that has splendid musical merit, and I must confess that I have much admiration for many of the works of Ferde Grofe, George Gershwin, Louis Alter, Grisselle, Newman, Bloom, and many of our modern day writers in the popular and highly imaginative vein. And with all this I still retain as great a reverence and appreciation for Wagner,



By Dr. Frank Simon

President of the American Bandmasters Association

Director of the Armco Band

Broadcasting every Wednesday night over an NBC network

Beethoven, Tschalkowsky, Bach, Liszt, and the other great masters of classic music, and I play their works with as ardent enthusiasm and inspiration as I did before I became acquainted with, and interested in, the modern forms of

musical expression.

It was because of my desire to extend the scope of band literature that I influenced Ferde Grofe to arrange some of his fine works for my band. I felt that in this direction bands had not

made the progress that orchestras had made, and my convictions that modern music of this type had a place in band programs were fully justified after the reaction I received upon the featuring of numbers from Grofe's famous suites, "Grand Canyon" and "Mississippi." This introduced a field that I intend to develop so that eventually the band will have a repertoire of worthy modern works of musical value that will be comparable to the repertoire of the orchestra. I reiterate, this endeavor will never replace my interest in the finest of classic music that has been my mainstay and inspiration for years, but it is just another step forward in keeping pace with the times. The modern music will simply add another phase in the building of more diversified programs, and will tend to keep the band from becoming a back number in the viewpoint of the youth of tomorrow. Making programs for concert audiences is a problem, but with my experience I find that building a short radio program demands a great deal more thought. In a concert hall you have the advantage of personal contact with your audience, which presents to them the fascinating scene of the conductor and musicians in action. Even if the program is not entirely to the liking of your audience they will usually tender you the courtesy of remaining for the completion of the concert. With the radio audience it is entirely different, for I must realize that a mere twist of the wrist will take my band off of the air, if I do not please my listeners. And my band is not on the air solely to play music, but primarily to entertain, please, and build up good will for my sponsor, The American Rolling Mill Company, which spends thousands of dollars each year to make my programs available to the millions of the radio audience. Yes, radio program building is one of my most important and difficult tasks, and I must confess that actual presentation and direction of the broadcasts tax me very much less.

There are many elements to be considered. During the half-hour of our program we actually play only 20 minutes and 30 seconds, and during that time I am expected to program six or seven numbers. These numbers must meet certain specifications, and there are many fine compositions, that for this reason, I would not be permitted to play. I am expected to play a program of much listener interest as well as maintain a musical standard that will keep my band in its proper place as a first class musical organization, and also reflect the high character of the company that my band represents.

(Turn to page 34)

DRUMS

By J. Burns Moore

Pres. Nat'l Ass'n Rudimental Drummers
Hamden, Connecticut

In his forty-two years as a teacher Mr. Moore has had many successful pupils, several of them champions, including Frank Fawcher, Dan English, Earle Sturtze, Harold Kling, and the present New England champion, James Ryan. As a professional drummer he has spent many years on the stage and with the grand opera, the New Haven Symphony Orchestra, and the Governor's Foot Guard Band. His broad and thorough experience makes his advice invaluable.

● SINCE THE APPEARANCE of the drum articles in The SCHOOL MUSICIAN letters have reached me regarding them, many in praise, some criticising. Either way the interest that is shown in rudiments is mighty encouraging, and as long as this interest is now developing in the West it is hoped that the Western drummer will take on the rudiments the same as they have always existed here in the East.

The rudiments of drumming must be regarded as the individual etudes. They are problem studies. They have a fixed form and rotation. They need not be taken in the rotation that they are shown in instruction books. Every instructor will vary this according to the requirements of the pupil. But no variation can safely be undertaken that does not include as some of the essentials, *first*, and most important, *the long roll*. This, as all drummers know, is executed by playing two beats with each hand and starting with the left. The reason for starting with the left is to develop the weaker hand. I start all students with the long roll, using the single stroke roll in conjunction with it in order to gain grace of movement, namely, free and easy swing of the arm and wrist. I prescribe about 10 minutes per day of the single stroke roll and 15 minutes a day of the double stroke roll, referred to as the da-da-ma-ma long roll in the rudimental books.

All elementary practice should be in a standing position in order to permit free use of the arms, and on a practice pad, rubber about ¼-inch thick is best, also using slightly heavier sticks than would be used on the drum. This has a two-fold purpose. First, to strengthen the wrist

and arm, and second, to hear the beats more distinctly.

For my next lesson I prescribe the 15 stroke roll. This familiarizes the so-called "cut-off" or close of a roll. Next is the Flam. Then the Ruff, 7 stroke roll followed by Lesson No. 25 Strube's rudiments. (This was his last rudiment, the 25th, so he called it Lesson No. 25.) Now the pupil has enough of the elementary rules to play a variety of 2/4 drum beats. This will give him an idea of the use of the rudiments and some encouragement in the study of the balance. These drum beats are really recreational studies, but the rule of "10 minutes a day" on the single stroke roll and "15 minutes a day" on the long roll still stands.

Then comes the Flam Accent. This prepares them for the 6/8 quicksteps. This is followed by a series of 6/8 beats as recreational studies. Then the Flamacue, in order to play a standard army 2/4 with the proper swing, obtained only by the use of the Flamacue.

Next in order is the single Paradiddle, and the Drag Paradiddle No. 2 to prepare for other beats.

The student now has mastered 10 rudiments, and at this point standard orchestra or band music may be studied to familiarize the pupil with the notation and reading of standard drum parts. After a student has progressed to this point, he will have sufficient interest in the rudiments to proceed with the balance. There are 36 rudiments in all, and every drummer should know them. There is no other way to properly play a drum.

I have written out for you the 10 rudiments mentioned, and suggest that the student provide himself with a good rudimental instructor, a pair



of heavy hickory sticks, and a practice pad, and study the rudiments in the rotation shown here. If a teacher is available, much better progress can be made. It is possible that without a teacher satisfactory headway can be made just the same, but there is always the danger of acquiring bad habits in the early stage that may be hard to correct later. And remem-

The TEN Rudiments

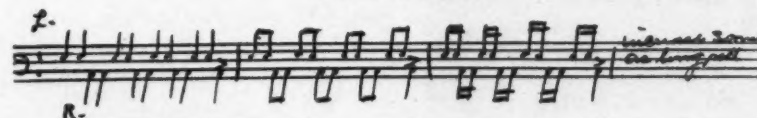
Left hand

The Long Roll



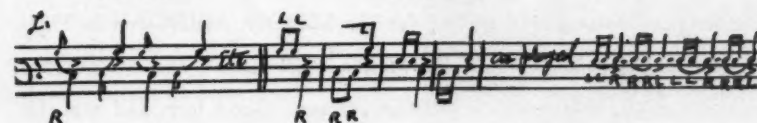
Right hand, slow, increase faster and faster till roll.

The 15 Stroke Roll

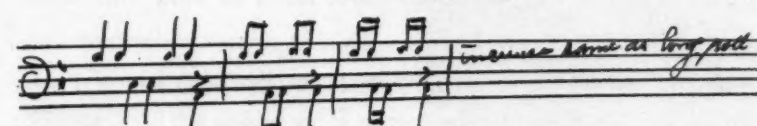


The Flam

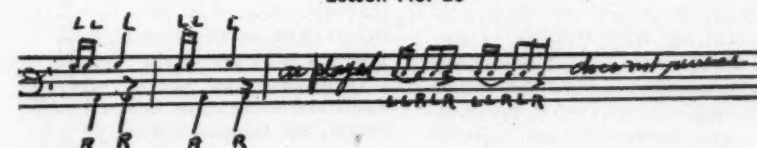
The Ruff



The Seven Stroke Roll



Lesson No. 25

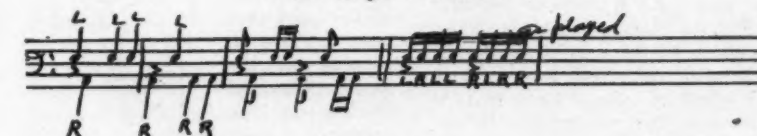


The Flam Accent

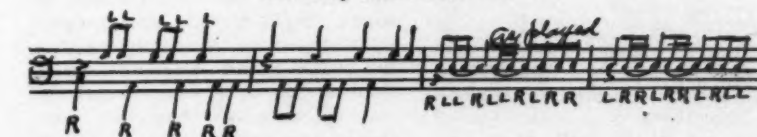
The Flamacue



The Single Paradiddle



The Drag Paradiddle No. 2



ber that in drumming there are three essentials.

1. The technique of the instrument,
2. Musicianship, and
3. Routine.

The rudiments provide the technique, plus regular periods of study; musicianship is acquired by close study of the printed part and application of the rudiments as you progress. Routine is acquired in group playing either with the band, orchestra, or the drum corps.

A word should be said about drum contests. Whether you win or not makes but very little difference. The fact that you meet and hear others is valuable to you. Prepare yourself and take part in individual contests. You will be fascinated by the sport of it, but if you do not place, remember that there is always another day. In every contest there must be winners and losers, and be assured that in the study of the rudiments you have the correct system of drumming, and you are preparing yourself for any change in the so-called modern class of dance band that may come, should you decide to follow that field later.

In your school work, you will of course play what is usually referred to in professional parlance as "legitimate." That means to follow the part just as it stands. Play it accurately and correctly, and take pride in it. Do your best at every rehearsal and at every concert. Too many drummers make the big mistake of trying to "take things easy." You lose valuable time and miss the wonderful opportunity that the school band and orchestra offers in the early training in music that is so necessary.

Take your work seriously. Remember that the drums are the principal instruments of rhythm, and rhythm is the cement that holds music together.

May Broadcast "440"

It is reported that the National Bureau of Standards is contemplating the weekly broadcast of a 440-cycle tone on three short wave channels. This would make it possible for the Bandmaster and musician merely to tune his radio at the proper hour to receive the standard A with which he could compare the tuning of his piano or other musical instrument.

In order to indicate to the Bureau the need and the character of the service that is desired and required, those interested can assist the instituting of this service by writing to the National Bureau of Standards, U. S. Department of Commerce, Washington, D. C., asking that such a service be instituted.

NEW Twists for TWIRLERS

By Larry Hammond

Part One

● IF YOU ARE interested in having the public know your band or drum corps and have them talking about it, learn to twirl a baton. To just twirl is not quite all that is necessary to get a hand. You should learn to walk as gracefully as possible, with the shoulders back and the back arched just a trifle.

The left hand should rest well down on the hip just where the leg bends. If you carry your hand up on the hip bone, it appears a little awkward and stiff and is not as comfortable as carrying it lower. The wrist should be held in line with the forearm in order not to have that careless appearance.

The baton should be carried over the right arm and held loosely near the ball with the thumb and first finger and with the tip of the second finger under the shaft and the other two just resting along the second finger. In other words, you use the same grip as though holding a pencil when writing. The shaft should rest on the arm at the elbow. This arm should be swinging back and forth almost straight.

It is not necessary to strut and should not be done while twirling. If you care to strut do it right after you have finished twirling, but unless you develop a good strut do not do it. Of course, you must get an "okeh" of several other people as to how it looks to them and then whatever you do, do not "prance."

The high throws, of course, get the biggest hand and the biggest a-a-a-hs when you miss them. I have never been able to figure out whether the people are giving the twirler the "razzberry" or if it is an expression of sympathy.

One of the most important things to get the public's approval is to smile. If you can smile all the while you are twirling, and even when you are not, it will help a lot, and when you drop your baton you may even

Larry Hammond, famous Chicago baton twirler, instructor and American Legion Champion, isn't new to our old subscribers. He wrote the first illustrated article on baton twirling for *The SCHOOL MUSICIAN* in 1931. Many of the boys and girls of the Middle West schools and colleges are products of Mr. Hammond's instruction courses. Good form and graceful style, plus a winning smile, are features of Hammond's twirling exhibitions. So much so that he has been selected as a model for many drum major illustrations and picture reproductions. While he stresses fundamentals and a legitimate foundation, novelties and stunts are also in his bag of tricks. Many consider him the outstanding teacher of the twirling art. F. W. MILLER

laugh out loud and even do a little clowning as though you wanted to hide, but **DO NOT OVERDO THIS!** Pick up the baton gracefully or make a stunt of it and try the throw over again, and if you catch it this time you may stop twirling and smile to the crowd on both sides of the street, and you will bring them up on their feet yelling for more.

Such a reception will be given all along the street, thus it puts new life and enthusiasm into the whole musical organization, and they will soon hear people talking about what a fine band or corps they are. If you can put new pep into the players and bring public recognition to them, is it not worth all the time and effort you put into it? It really is a lot of fun if it does not increase your vanity, and if you

enjoy twirling for them, they will enjoy your work. People like a show, and your job is to provide it.

There may be many bands and drum corps in a parade, but no matter how well they play and look, they will not get the applause the organization does that has a twirler. From my experience, and from what I have seen, everyone gets enthused over the band that has a twirler or a **CORPS OF TWIRLERS!** Here is something not very often seen, although there are a few around the country. Can you imagine six or eight twirlers at the head of a band or corps all twirling at the same time and throwing the batons to each other? That is the trend in twirling and is sure to come. What a sight! One school I have heard about, in Salem, Massachusetts, has used eighteen girls to twirl in unison with the school band. The St. Mary's Training School, at Des Plaines, Illinois, put on a nice show with about twenty boys twirling on the stage of



are inclined to be that way do not take up twirling.

If you can let the public know you

the gym. Now and then you see a whole chorus of a vaudeville show twirling together.

Years ago we used wands in gym work and drills.



I believe the use of batons in gym work would do more to give one exercise, even including the fingers, than anything I know. It exercises every

muscle in the body, and the high throws are good for developing a steady eye.

Finger Spins

Several articles have been written on the rudiments or fundamentals of twirling and also combinations of these fundamentals. Whereas very little has been written on the use of the fingers in twirling, which, of course, adds a great deal to the work and should be developed. We will assume you know the rudiments before going into the work to follow.

Let us take just a few of the combinations of finger work. First of all you should have in mind that



smoothness and grace is preferred to speed, for if you are not graceful in performance, it will make you appear as though you are working too hard.

Do not develop the habit of doing a lot of dancing and bending over while twirling, nor does it look well to stand perfectly still while doing all the movements. Move around gracefully and smoothly with the different movements.

In developing the finger work, you will naturally drop the baton a lot, so let's take the pick-up movement first. To relieve the awkwardness you can work up this



movement, so that when done correctly, leaves your audience in doubt whether or not you intended the drop. Step forward with the right foot and pick the baton up by the ferrule end with the right hand, now turn the palm up, as in Illustration 1, and throw the baton in the air back over the right shoulder for a few revolutions, at the same time straighten up



Illustration 2.

When picking up a dropped baton by the ball end, grasp the ball with the first and second fingers on each side of the shaft, palm over ball, as in Illustration 3. Now straighten up and at the same time make a complete circle with the baton to the outside of the arm, as in Illustration 4. Now as the baton goes under the arm, toss it up, as in Illustration 5, and over the back of the arm in the air, catching it again with the right hand, Illustration 6, and go right into a wrist twirl.



Now let us go into details on the finger movements to be used in all the combinations of movements to follow. The baton is held between the first and second fingers, palm up, and the shaft to the outside of the thumb, as in Illustration 7, ball to the rear. Give the baton a half turn forward

to the erect position and catch the baton in the left hand at the back, as in Illustration 8.

between the first and second fingers, and when the ball is pointing forward, put the third finger on top of the shaft, as in Illustration 8. Now raise the first finger and give the baton another half turn forward and put the first finger underneath the shaft, as in Illustration 9. Give the baton another half turn with the three fingers in this position, thus bringing the palm forward fingers pointing up, as in Illustration 10. On the next half turn allow the third finger to slide off the shaft, Illustration 11. The baton then passes over the first finger and as it does so the second finger will slide off the shaft, Illustration 12, and you immediately grasp baton between thumb and first finger, and as the baton makes another half turn you close the rest of the fingers around the shaft



which now gives you a full hand grip, ball forward, thus completing the movement and going into a wrist twirl.



How to Play the TROMBONE

By John J. Horn, Director of School Music, Coaldale, Pa.

Jack Stierwalt of Fremont, Ohio, displayed outstanding ability in his trombone solo at the National Contest last year. He was placed in Third Division. Jack's winning selection was Simon's "Atlantic Zephyrs."



● IN MY PREVIOUS articles on How to Play the Trombone I endeavored to convey to the student my own system of *tone culture, attack, tonguing, and a general knowledge of the harmonics*. I hope I have been successful in explaining this method of improving the playing power and developing a good tone, for, after all, that is as far as it is possible for me to go. Then it is up to the student to do the actual practice and study of the exercises that are given with each lesson.

The student must learn through actual playing how to approach the high and low tones, and that part of it requires as much *thought and study* as actual playing. Producing the high tones requires intelligent practice and study. It is absolutely necessary for the student to know how and why it is possible to produce a high tone, for it saves many a bruised lip and a possibility of permanent injury to the embouchure.

The student's aim should not be for the loudest, nor the highest, or the lowest tones possible to produce on the trombone, but he should strive for quality and smoothness.

In the study of the trombone it is really necessary to know why you practice the exercise material, why it is necessary to practice *long tones*, the quick action of the tongue in starting

a tone, the legato and staccato, the different kinds of *articulations*, and the support given the tone after it is started by correct use of the breathing apparatus; otherwise, the student will be working at a great disadvantage and will not progress as rapidly as he really should.

In my December article I advocated the study of rhythm in tonguing. It is very important that this study be not neglected, as it leads to one of the most important points in the study of the trombone. The greatest difficulty in tonguing is to avoid using the tongue as in speaking. There are certain syllables used to illustrate the position of the tongue before and after making the release, but we must not pronounce any kind of syllable, neither with a forward nor retrograde motion of the tongue. This is the difficulty that must be overcome and which all good performers have overcome, knowingly, or otherwise.

The action of the tongue in playing must be precise, regular, and swift, and entirely different from the loose, irregular, and slow movements of uncertain speaking. That is why the student is admonished and urged to practice staccato and legato intervals with all the articulation trimmings.

When playing the various exercises given, please note the accents given.

Some are light and in a playful mood; others are more forceful and are marked *forzato* (fz). There are many kinds of dynamic marks that are used to express accent. It is really the beginning in the grammar of music. A great deal of what is beautiful in music is expressed by accent. With the human voice, joy, sorrow, and rage are all expressed by different accents. It is upon accent and the rhythm that the spirit of music depends.

Always remember that the strongest accent comes on the first beat, unless the composer or arranger has accented special notes to change the rhythm. In four-quarter time the accent falls on the first and third beat, the first beat being the strongest. In three-quarter time the accent falls on the first beat with none given to the third beat. In two-quarter time the first beat alone is accented. In six-eight march tempo the first beat alone is accented. However, in six-eight, *andante* movement the accent is given to the first and fourth eighth beats. So much for accent and rhythm. After all it depends entirely on the aptitude of the student to develop style in his playing.

Now for a few remarks on daily study.

Every successful musician and artist studied and practiced day after day at the very things that the majority of chair warmers call unessential. As to period and length of practice, there can be no stated time. The individual must determine that for himself.

Today you are full of pep, feeling very ambitious and can do a lot of practicing without any ill results. The next time you do your practicing you may feel *all in*, and have no endurance. This is usually a physical condition. Look after your general health. It is very important.

Do not practice much when you are tired and down in the dumps, for nothing can be accomplished and a great deal can be done by resting and a little study and thoughtful meditation.

The ability to play well is founded upon habit, and habit in turn is formed by the student's sincerity and determination to practice daily. There are a great many characteristics or habits of good practice that every student should strictly observe:

Start slowly. Insist upon slow practice at first, gradually work up to the required tempo.

Keeping steady time. Pay close attention to the steadiness of the beat. Divide properly and learn to feel the rhythm.

Listen constantly. Always listen to

the tones played. Do not feel satisfied unless they are good.

Keep eyes on the music. Form the habit of reading music as you would a book. Develop a wide eye span and read a few measures ahead.

Master every step. Never be satisfied with being able to play good. Always endeavor to play better. Be critical of your playing, and you will be master of your instrument.

Commence your daily study properly. First on long tones, then legato intervals, then scales, chords, studies, and solos, such as songs.

Master—small sections first, and make a good job of it, rather than attempting long sections and making many blunders.

Study—the difficult passages and determine the easiest way to play them.

Breathing—is the first accomplishment for the player to develop. The breath can be controlled and used to a good advantage in the production of high and low tones.

Tonguing. The tongue acts as a valve and releases the breath with which we produce the necessary vibrations to create sounds that are either slow or fast, harsh or of good quality.

The lips—are very delicate and require a great deal of care and attention in order that they are in playing condition and responsive. Treat them kindly and do not abuse them by continuous pressure, or the use of alcoholics or excessive smoking.

The exercises given in connection with this lesson are written specially for the development of the lip and endurance, surety, and ease in the performance of intervals.

Some rules for playing intervals must be given in order to play them with a precision of attack and with the least possible effort.

Rule One. It is absolutely necessary that no excessive pressure be used. The lower lip must be free to tighten and loosen.

Rule Two. In order to play intervals it is necessary to have a flexible embouchure, also control of the movement of the lower lip.

Rule Three. In order to play an interval easily it must be practiced softly.

Rule Four. Pressure does not produce intervals; it is the position of the lip and the breath that supports the tone.

Rule Five. Brute force and jamming does not produce intervals. It produces dead lips and a short career as a musician.

Rule Six. Slurring intervals of seconds, thirds, fourths, etc., trains the lips to loosen and tighten at will.

Rule Seven. Interval practice gives

a greater accuracy and feeling of security.

Rule Eight. High tones are not obtained by pressure, but by bringing the lower lip closer to the upper lip, contracting (tightening) the muscles of expression, and supporting the tone properly with the breath.

Rule Nine. The difference between high and low tones is only understood when you practice thoughtfully, carefully, knowing when to contract and relax the facial muscles and apply greater breath pressure.

Exercise Number One should be played as illustrated by the one measure model. The last note of any slur is or should be played softer and somewhat shorter. Repeat the exercise often using all positions.

Exercise Number Two is written in the Key of E Major, having four sharps in the signature. Observe the position of the sharps and be sure you know what they are. Also you will notice that the entire exercise is played *seventh position*.

After you can play the exercise satisfactorily in the seventh position, then move to the sixth and play it. Don't fail to develop all positions. Observe the accent, and give each eighth note an equal value.

Exercise Three is played in a like manner as Exercise One. The slurred notes are treated alike, first softly and slowly; develop speed and technique gradually.

(Turn to page 27)

President McAllister's Memorable Sousa Memorial Presentation Address

Delivered before the clinic assembly in Music Hall
on Illinois University campus, Friday, January 10, 1936.

● When, on November 6, 1854, the Giver of "every good and perfect gift" gave to the world, and particularly America, the greatest Bandmaster of all time, He placed the highest stamp of approval upon our branch of the greatest of fine art, Band Music. John Philip Sousa proved true to the trust. Of his life record and his work, his Creator, the muses, and we all say, "Well done."

The benefits of his musical contributions are as limitless as the universe—the inspiration of his leadership, the torch held aloft for all leaders to follow—the record of his life, another great reason for our pride in being an American Citizen.

Those who were privileged to work under him loved him and were endowed with a life-long inspiration—

Those who were honored by an acquaintance felt the living influence of a great master and good music.

The untold millions who are and will be inspired by his inimitable music will ever be better because John Philip Sousa lived and led.

The National School Band association considers it a great honor and a rare privilege to be permitted to present to the library of Our Great Leader, a memorial to remind coming generations of school musicians of the love and esteem in which he was held when he walked and worked with us, and the hope that it will help instill into their musical and patriotic lives, the ever present Spirit of Sousa.

It is now my duty and privilege to deliver to the University of Illinois and Mr. Harding, custodians of the John Philip Sousa Library, the National School Band Association Memorial Tablet and charge them to preserve and guard it with the same diligence accorded that priceless treasure.

Student Conducting

By Hubert E. Nutt

VanderCook School of Music, Chicago



● "I GUESS he isn't really interested." How often we hear that remark about this or that person in our musical organization. Did you ever stop to think what it means to say that a person is interested? It means that he is really concerned about the matter, that it is of importance to him.

Some people confuse "interest" with pleasure or entertainment. Being interested may bring pleasure, but if we fully realize the value and importance of a subject to us, we will study and work hard, whether it brings any immediate pleasure and entertainment or not.

As you read this you no doubt are asking yourself, "What bearing does this have on student directing?" The idea is expressed because of a letter about these articles, received recently from a well-known supervisor. So many members of his glee club became "interested" in learning more about directing that he is setting aside about ten minutes at the beginning of his daily rehearsal for that study.

Everyone in the class is learning things from the director's point of view. He reports wonderful results. Each member analyzing the music as to rhythm, tempo, volume, style, form, etc., helps the director tremendously. Wasting rehearsal time "teaching the notes" and all the fundamental routine things, leaves very little time for developing balance, shading, tone color, and advanced study of interpretation.

After all, the waving of the baton is the least of a director's worries. He is more concerned about what happens when he moves the baton in this and that direction. He has a mental picture of what the printed music represents and he spends practically all the rehearsal time trying to get you to see the picture as he sees it. Until all members have grasped the director's idea, the picture will be blurred and incomplete.

So it is of utmost importance that everyone should study directing, even if they never step up in front and direct the organization itself. Let us consider just what a director expects of every member.

First, correct tone production and accurate intonation. If a tone is correctly produced, it is much easier to keep it in tune. No matter how short the notes, we must always maintain a good tone quality. This means we should practice all technical passages *slowly*. Be sure that every tone made is a good one. "One good one at a time" is a good motto.

Next, let us consider starting, sustaining, and releasing the tone. In addition to producing the tone correctly we must be able to start, sustain, and release the tone correctly. This involves breath control and proper tongue action on wind instruments.

Another important point is muscular control. We must be able to move the proper muscles at the proper moment and to avoid moving when that would affect the tone in quality and pitch. Many brass players move the lips when starting or releasing the tone and wonder why they have trouble in getting the higher tones. A man shooting at a target could hardly expect to hit the mark, if he allowed the gun to move just as he pulled the trigger.

Counting time—rhythm. Careful placing of every note in its proper position in every measure insures precision, but precision is not enough. We must have rhythm to add movement and life to the music. Rhythm is based on the stressing of the proper notes in each musical figure.

Musical routine refers to our habits in regard to musical style. We must be able to play both legato and separated styles. We must separate accented tones, play staccato notes lightly, play the long notes louder, the short notes softer etc. About 90% of our

musical efforts are really routine. We must form the correct habits in expressing ourselves musically as we would in speaking. Musical routine means the *grammar* of music.

Register. Having mastered the above points on a few tones, we then add tones higher and lower, until we have control of all the tones found in our music.

Develop technical efficiency—the ability to play at the proper speed without sacrificing tone quality, rhythm, and routine.

Interpretation (judgment) is the intelligent application of all the above points to the music at hand. Trying to be artistic without a good foundation of tone, attack, rhythm, routine, register, and technique is sure to get unsatisfactory results.

In future lessons we will discuss these points in detail, but now we turn to a new point in directing. At the request of several readers, we will discuss a system of treating starting notes, or "pick-ups," as we usually call them.

Many numbers start with an incomplete measure. For example, "America, the Beautiful" has one full beat ahead of the first full measure. In Europe it is traditional to beat out a full measure of the rhythm, and, if there are any "pick-ups," the players come in on the proper beat, as indicated by the music. We do not follow that custom here, but it is a fine system for finding out exactly where the baton would be when the "pick-ups" are to be indicated.

Now, try "America, the Beautiful." The pick-up is on four, so beat out the first three beats as usual and stop. You are now in position to indicate the pick-up on the fourth beat. As you start the baton on this pick-up, a slight upward jerk of the chin will help indicate that the players are to begin at the precise moment the baton begins that fourth beat.

For a half beat pick-up in 4/4 time, beat out three full beats and half way up on the fourth, then stop. Now you are in position to indicate the short upbeat. Use the chin jerk here also. If the pick-up is less than half a beat, it is usually best to disregard it and leave it to the players to come in at the proper moment, as you make the usual preliminary insweep before coming down, or in quick tempos, the short note is played as the baton actually comes down for the first beat.

If the pick-ups are more than one full beat, use the system suggested. For example, "Sweet Adeline" has three eighth notes as pick-ups. So we beat out two full beats and a short third beat and stop. From this position continue with a short beat to the right for the first eighth note (last half of three) and up as usual for the last two eighth notes on the fourth beat. Don't forget to use a slight chin jerk to indicate exactly when they are to start playing.

Those who have been conscientious in their study and practice of the directing principles given in this course can now begin to think about their first public appearance as a director. Do not be in too big a hurry to do this. Be sure of your baton technique. Study the music closely, taking special note of repeats, D. C., coda, etc. In fact you should practically

memorize the music. While preparing the music, also study *stage deportment*. It is impossible to make set rules, but we can suggest certain principles which will serve as a basis for your action in all cases.

One student director from Colorado writes: "I get along fine while actually directing the orchestra, but this business of getting on and off the stage, bowing after each number, and what to do with myself between numbers makes me nervous and self-conscious. What can I do to overcome this?"

Probably every director has gone through that experience. I know I did. About 95 per cent of our nervousness is caused by a feeling of uncertainty as to exactly what we are going to do next. A famous teacher once told me to observe professional directors, soloists, and stage stars, to see how they got on and off the stage and what they did while on the stage. From observation and study I found that they all have a "system" of stage deportment, not exactly alike, but, nevertheless, planned to fit their personality and needs.

We all admire a director who displays a modest, pleasant confidence, who apparently knows exactly what he is going to do next, and times what he does so that everything goes smoothly and naturally. He makes us feel that as long as he is in charge things are sure to go along all right. *Be at the right place at the right time.* Memorize that rule and apply it to every phase of stage deportment. Knowing exactly where you are going, what you are to do, and how to do it, followed by diligent practice in going through every move, will insure a good performance in public. No matter how "scared" you are, this routine you have mastered will carry you through.

Another student from Michigan writes, "I feel so foolish trying to bow to an audience. What can I do about this?" To answer his question suppose we go through the routine, step by step. You are on the program to direct the band in a group of two numbers. Your teacher makes the announcement, and you step forward from your position in the band or from the side of the stage. Stop at one side of the box. Make a slight bow (head bow) to him first, then, if the applause of the audience is vigorous, bow to them. How we bow and how much we bow depends on the volume and amount of applause.

First, bow with more of a head bow (drop the chin) and bend slightly forward from the hips. The louder and longer the applause the lower we bow, and the longer we continue to bow. To complete the gesture, return to more of the head bow. Note one very important point. Be sure to complete your bowing before the crowd gets through applauding, before the applause gets "cold." (Practice bowing in front of a mirror till you can do it very naturally and easily).

After bowing, turn to the director's stand, and, while standing at one side of the box, arrange your music and pick up the baton. Before stepping up on the box, glance over the band to see that everyone is ready. Now step on the box, face the band, raise your arms to position, hesitate about four seconds, then "Go!"

At the end of the number, before you step off the box, be sure to "head bow" to the band and as though you were thanking them and giving credit for their excellent work. Now you are ready to step

off the box to the side which seems most natural for you and bow to the audience. (Most directors hold the baton while bowing between numbers.) On a crowded stage it may be necessary for you to turn and step off the front of the box towards the audience. Remember the rule about completing the bowing before the applause gets "cold."

Now again take your place at one side of the stand. Arrange your music and continue the routine as before for your second number. At the end of this final number again bow to the band and the audience. If your teacher comes out while you are doing this, make a head bow to him, before taking your place in the band. (*Always* step off the box, before bowing to the audience or to your teacher.)

Remember always to move deliberately,

but not hesitating, or wasting time. In trying to look pleasant please don't grin "like a monkey." Don't take chances on things going well. Rehearse every move carefully, till you can do it correctly without thinking about it too much.

Profit by each mistake you make and ask your teacher to make suggestions for improvement. Observe others in the work. Note the good things they do. Avoid those that are not so good.

In the next lesson we will study more in detail the matter of preparing for the student director's contest. Also tuning notes, transposition, and library systems. If there is some special point you wish discussed in this next lesson, just drop me a line soon. Your letters are very interesting and also helpful in lining up the topics that are most practical for your work.

A Drive for Safe Driving

All agencies, particularly the radio and the press, are united in a national effort to rescue America from its growing peril—reckless driving. This talk, broadcast recently on the General Motors hour, gives credit to the schools for their safety precautions and is of such vital interest to everyone that we give it this space, for the good it will do.

Every once in a while we see something that shows up our own little human weaknesses and inconsistencies so clearly, that we just can't help laughing at ourselves. For instance, some of us may have been amused by a little verse that appeared recently. It went like this:

"Who is the driver of that car, whose face is dark with wrath
For every poor pedestrian that comes across his path?

What! Can it be? Why, yes 'tis he who, walking, yesterday,

Was equally annoyed by all the cars that came his way;

For what we think and what we do,
Depends upon our point of view."

Now that's more truth than poetry. Nearly all of us go around part of the time on foot, and part of the time on wheels, and it's just surprising how completely our outlook changes when we're driving compared to when we're walking . . . and vice versa.

But just because we are the drivers and the walkers both we ought to be able to judge pretty fairly. And when we do we're apt to feel that the National Safety Council is just about right when it gives us its statistics about automobile accidents in which pedestrians are involved. They show that about 29 per cent of all automobile accidents involve pedestrians. And in almost two-thirds of these cases the fault seems to lie with the pedestrians.

Just think of it! "We Drivers" who ought to know so well how to walk and how not to walk, if we want to keep out of trouble with cars, do the very things we shouldn't do when we become walkers ourselves. For instance, there probably isn't one of us that hasn't crossed a street in the middle of the block or against the traffic lights. In fact most of us do it all the time. And yet when we take a real look at accident facts, crossing streets in the middle of the block and crossing against the lights turns out to be the cause of more pedestrian accidents than almost anything else. And naturally! Drivers are apt to slow up a little at corners . . . and the chances are

that they're on the lookout for anyone that may be crossing. But in the middle of the block and when they have the lights, they just don't expect to find people darting out into the street, so they aren't so ready for it if it does happen. And when you aren't on the lookout and prepare for a quick stop, then for somebody to suddenly appear right there in front of you, is more than you can handle. And of course this applies equally to playing in the street, and to crossing corners diagonally, or "catty-corner" as we say. When we cross corners that way we're bound to be in the very path of cars no matter which of the four directions they may be coming.

One of our engineer friends offers some facts he has figured out, that are probably pretty accurate. And they give us something to think about. In the first place he says it takes the average person walking about 11 seconds to cross the average street, and in that time a car going 20 miles an hour travels over 300 feet. So what pedestrians have to remember is that cars have to be a good long way off before it's safe to cross in front of them.

And then he goes on to say that if it takes a driver one second to see a pedestrian and start to apply the brakes, his car will travel nearly 30 feet before he gets the brakes to working and over 50 feet before it can stop. And it takes about 150 feet at 40 and 275 feet at 60. So anybody that steps out on to a street or highway in front of a car at less than those distances, is in danger of being hit.

The gist of it all is that if we always cross streets where we're supposed to, the way we're supposed to, we haven't got much to worry about. Of all the pedestrians hurt on our American streets, only 1 per cent are crossing at corners, at right angles, and with the signal. So no wonder a good many cities have passed laws that get after pedestrians who don't walk right, just as they get after drivers that don't drive right.

But after all we don't all live in cities,

(Turn to page 33)

How to Play The VIOLIN

By Max Fischel

Noted Chicago Teacher of Teachers

● OVER THE PAST YEAR I have received many requests for my opinion as to the feasibility of class teaching and many of the correspondents, who had not tried to add this branch of music teaching to their curriculum, wondered if it really is a success. The answer is very evident when one considers the great number of violin students who became interested enough to try class work and who, after a period of not more than two years, continued their study with private instructors.

Ten years ago the idea of class teaching was obnoxious,—today it is an accepted procedure and its success can be measured only by the marvelous results obtained in thousands of schools throughout the country. School orchestras, of any great dimension, are almost impossible without string classes for "feeders." Sooner or later, of course, class students individually will need the guidance of a private instructor. In the meantime incentive to study and a real love for music has been generated by the opportunity for class study.

Several years ago a prominent teacher from Atchison, Kansas, who was attending my teachers' training class at the Chicago musical college during the summer session, was very much concerned because of the hold class work was gaining in his community. He seemed to think it would ruin his private class and this mistaken idea actually became a complex with him and was on the way to undermining his morale. I went into the subject very thoroughly and cited the following incident which happened when I was asked to attend rehearsals at eight different grade and high schools in one of our large cities near Chicago: after each rehearsal I made a survey of each orchestra or string-class by asking those who attended to rise if they had started their work with class instruction and I was amazed to find that about sixty-eight to seventy per cent of the students had actually begun their work in classes. I followed this by asking the students who were then studying

with private instructors to rise and I was very much elated to see the number that class teaching had started on their musical career.

The reason most often given for neglect of string study is the much used (and abused) phrase that the violin is the most difficult instrument to learn. This is a mistaken idea due generally to the manner in which the study of the instrument has been presented. Beginners, especially of acute perception, have been discouraged by their first efforts and awed by what appeared to be interminable periods of dry lessons and practice.

Ways and means have been devised which make the fundamental study interesting from the first strokes of the bow and advancement noticeable in the very early stages of study. The improvement in the methods of presentation and quality of teaching materials that have been published in the past ten or twelve years is the reason for a reviving interest in string study.



Sarasate's "Zigeunerweisen" was the number chosen by Carolyn Geldersma of Waupun, Wis., for her violin solo at the 1935 National Contest, and it brought her First Division. Carolyn has been a member of the high school orchestra for four years and concertmistress since 1932.

There are several excellent class methods on the market and it would be a splendid idea to try these and pick the one that seems best suited to the individual instructor. In my own class method, of which Aileen Bennett is co-author, all of the stringed instruments are started together from the first stroke of the bow and most minute attention has

(Turn to page 41)

The Meaning of MODERATO

By Forrest L. Buchtel

● I WELL REMEMBER a striking impression made upon me when visiting in a prominent city several years ago. We were riding along in a section



Mr. Buchtel

of the city, which was thoroughly modern in every way, though not overly pretentious.

On each side were modern bungalows, fairly close together, with a smattering of trees, little or no lawns, and all the ordinary trappings which make it impossible to distinguish one town from another.

As we passed a certain intersection,

the whole scene changed. Homes, whether large or small, were surrounded by sizable lawns. There was an abundance of trees and of flowers, and many personal touches here and there added charm and individuality to each home.

The architecture, of southern type, suggested many previous generations of living. Much in evidence were white stone walls of medium height, stone walls of the sort which were built in the South at a time when human labor was not reckoned by the hour.

Further details are not of consequence at this time. This second picture was in direct antithesis to that which we had seen on the other side of the border-line.

• • •

We have, in music, just such a bor-

der-line, though the line of demarcation is not so abrupt as in the picture just portrayed. The need for, and the presence of, such a dividing line, give meaning of great importance to the word *moderato*.

When playing *faster* than *Moderato*, our staccato tones tend to become closer and closer together. Thus, when playing at a very fast tempo, the space between tones may seem to disappear entirely and the tones will sound as if they were placed exactly against each other. Each tone gains distinction only because of the attack which it receives.

On the other hand, when playing *slower* than *Moderato*, the staccato tones will tend to become farther and farther apart, and the mood expressed becomes relatively more severe or stiff in character.

When playing *faster* than *Moderato*, notes of a given length (e. g., quarter notes) tend to become lighter in volume, whereas when playing *slower* than *Moderato* they tend to become heavier in volume. Naturally, volumes of different note-lengths still remain in proportion to their note-values.

Not only are notes of a given value played lighter at a faster speed, but it seems desirable to temper the amount of dynamics used when increasing or decreasing the speed. For example, take *Fortissimo*. When playing at a very rapid tempo (e. g. Presto), the amount of loudness (volume) must be lighter because there is less time to dwell on any one tone. Conversely, when playing slower than *Moderato*, the expression of *Fortissimo* tends to become heavier, because there is more time to dwell on each tone.

Let us take time-out right now to say that there are exceptions to every rule, which might be quoted for the purpose of confuting any rule one might wish to set forth. However, the presence of such exceptions need not repudiate the value of simple guiding principles which will cover a majority of instances.

To continue: You are probably asking what one should do when at the dividing line, in other words when playing at *Moderato*. The most satisfactory answer to this question is to state that at this point everything must be left to the discretion of the director, or the performer, in the light of his musical experience. He may display his *musical taste*.

He may base his decision on what has preceded, or what is to follow, or it may be merely that which he thinks will sound best on this occasion.

Consider harmonic structure in music. A passage written in the minor key, when played slower and slower than *Moderato*, becomes more solemn and sombre, mayhap even to the point of becoming depressing. At *Moderato* or slightly faster, it seems plaintive or wistful, or even coquettish, and when played much faster than *Moderato* it may become hilarious to the point of savagery.

And now to introduce a most abused figure, the dotted eighth followed by the sixteenth note. In *alla breve* this would be a dotted quarter and an eighth note.

When playing faster than *Moderato*,

the 16th note is played very late and quick, in a more or less flippant manner. For example, in the opening of Raymond Overture or in the Trio strain of the *Minuet* from Haydn's *Militaire Symphony*, the 16th note must be flipped onto the next note.

This same figure, when played slower than *Moderato*, must allow much more time for the 16th note. Just how broad, may be a matter of one's musical taste, but this broadening of the 16th note lends the feeling of contemplation and sincerity which is absent when the 16th is played

(Turn to page 38)

THE PIANIST'S COLUMN

By THEODORA TROENDLE

Pianist. Composer. Artist teacher. De Paul University, Chicago

● IN LAST MONTH'S issue of The SCHOOL MUSICIAN the following program was printed. Let us examine it carefully for it contains some errors of arrangement that are rather commonly met with:

I. Kinderscenen Schumann
From foreign lands, Funny Story, Blindman's Buff, Suppliant Child, Perfect Happiness, A Great Event, Reverie, At the Fireside, Ride a cock horse, Almost too serious, Hark, the Poet Speaks.

II. Prelude, Fugue, Variations....
..... Cesar Franck

III. Preludes in C sharp minor, G minor, F minor, G sharp minor
..... Rachmaninoff

IV. Scherzo Chopin
Aubord d'une source..... Liszt
Lilacs Rachmaninoff
Scherzo in C sharp minor. Brahms

The first glaring error in arrangement is, of course, in starting a program with a composition as intimate as the Schumann. It requires repose both of performer and audience to grasp and assimilate the quickly varying moods. Subtlety belongs later on in any program. Moreover there is no effective pause for the inevitable late comer which every recitalist must prepare for. To make a break in the Schumann, would be to destroy its effectiveness and charm immediately.

The Cesar Franck composition meets all the requirements of an opening number. A pause can be made after the prelude without destroying the balance and unity of the whole. It has dignity and breadth and the difficulties are not of the type to prove

particularly upsetting. To be sure a fugue requires a good iron nerve wherever it might chance to appear.

In the third group the error of judgment is more obvious. All the pieces are in minor. Together with the natural melancholy that permeates all of the great Russian's compositions the effect would be funereal in the extreme.

Notice that the third number in the fourth group is also by Rachmaninoff. It is not considered good program etiquette to have the same composer reappear on the same program. It is very occasionally justified, but it does not look well. If the Rachmaninoff "Lilacs" is to be included in the program at all, it should appear as the first number in the fourth group.

But the greatest criticism of the program, as it stands, is length. Brevity and effectiveness should be the paramount consideration of every recitalist, particularly if he be a novice.

The playing time of every composition should be carefully noted and the sum total should not exceed an hour at the very most. Off hand I should guess that the playing time of the program under consideration is nearly an hour and a half.

From the point of view of the musical listener it is also too much of one period. Though Rachmaninoff is a contemporary composer, the style is of the romantic Russian period and is too similar in mood and method to the other composers listed.

Variety of periods, of style, of nationalities, of mood, of key—all must be carefully weighed and taken into consideration.



Among Winners of the 1935 Solo Contests ★

First Row: Ruth Williams, oboist from Des Moines, Iowa, placed in the Third Division at the National last year. A member of the woodwind quintet which placed in Second Division. Also plays violin and saxophone. ★

Helen Cousins from Sharon, Pennsylvania, placed in the Third Division for the viola soloists. A member of the string quartet from Sharon High School which placed in Second Division at the National. ★

Mary Agnes Sheldon of Shorewood High School, Milwaukee County, Wisconsin, placed twice in the National Contest last year. She won Second Division honors on the piano and Fourth Division rating on the Bb clarinet. ★

Adele Eddy of Stanton, Nebraska, placed in the Third Division for baritone soloists. Played first chair with the high school band. ★

Elizabeth Mraz placed in the Fourth Division for French horn soloists at the 1935 National. A member of the Algoma, Wisconsin, High School Band and Orchestra. ★

Avonelle Shaffer, clarinetist, placed in Fifth Division in the 1935 National. Received her musical training in Cleveland, Ohio, from Melvin Balliett. Also plays piano and cello. ★

Second Row: Junior Gillhouse of Quincy, Illinois, placed in the Third Division for baritone soloists at the 1935 National. Plays first chair baritone with the Quincy High School Band. ★

Paul Nellen, a junior in the Melrose Park, Illinois, High School placed in Fifth Division for bassoon soloists at the National last year. ★

Raymond Vaughn plays the French Horn, and he placed in Fifth Division at the National last year. He was a member of the Portsmouth, Ohio, High School Band. ★

Myrl Drayton of Oblong, Illinois, was a National winner for her tuba solo. She placed in Fifth Division. W. F. Waldrop is the director of music in Oblong. ★

Rex Beene of Panhandle, Texas, has twice placed in Third Division at National Contests. He was first given this distinction in 1933 at Evanston, Illinois. He again won this honor in 1935 at Madison, Wisconsin. ★

Donald Gordon placed in Fourth Division for French horn soloists at the 1935 National. A member of the Chillicothe, Missouri, High School Band and Orchestra. ★

Third Row: Robert Black is a snare drummer from Winfield, Kansas. Placed in Third Division at the 1935 National. ★

Robert Waddington, Redfield, South Dakota, was a Fifth Division winner in the 1935 National. His saxophone solo number was "Valse Marilyn," by Rudy Wiedoeft. ★

James Aerts placed twice in the 1935 National. He placed in Second Division in a clarinet duet number and in Fifth Division for a solo number on the same instrument. James is a senior in the West De Pere, Wisconsin, High School. ★

Richard Lee also placed in Fifth Division for clarinet soloists. He represented Whitewater, Wisconsin, musicians at the National. ★

Dick Barker of Mason City, Iowa, was one of the trombonists placed in Third Division at the National last year. ★

Ronald Brodrick of Fairfield, Nebraska, a Third Division winner for his trombone solo. Member of the High School Band and Orchestra. ★



Eavesdropping

By Jean Dragoo

We haven't heard of any more romances springing up via this column, but we are mighty proud of some of the reporters who have sent us news of what's going on in the music departments. And now that we're down to business again let's give the school musicians a big hand and a rousing send-off to the coming contests. Drop your picture (or that of the young lady next to you) in the mail before February 20. And don't forget the news.

A Perky Lady

This young lady is Jean Frances Chase of Parsons, Kansas, and she is one of the snappiest drum majors we have seen in many a moon.

Jean is twelve years old and in the eighth grade. She is a pianist and hopes someday to be an opera star "If I'm not planning too far in the future."

Jean is the drum major of a very peppy drum and bugle corps. (Don't tell a secret, but we hope to let you see their picture soon.) If the rest of the corps makes as fine an appearance as Jean, we don't blame the folks of Parsons for being so proud of the group.

Something Different

Here's a good suggestion which you school musicians looking around for an appropriate prize to award in connection with a musical event in your school might like to follow. The Glenville High School Orchestra of Cleveland, Ohio, sent to Ruth Flandermeyer, for having sold the most tickets to its concert, The SCHOOL MUSICIAN for one year. This was the eleventh concert given by the orchestra. Melvin L. Balliett directed the performance.

Couldn't Do Without Him

This is Harold J. Glenn, a member of the Box Elder High School Band of Brigham City, Utah.

But just to say "is a member" isn't doing Harold justice, for he is a very important factor in the activities of this splendid organization. He is the band president, the drum major, and the outstanding soloist. What more could you ask of a school musician? He plays several instruments, but usually tries to find an excuse to play the alto clarinet, his favorite.

He has won First Division Rating several times, and attained that honor twice in State Music Contests. He is now looking forward with eagerness to the 1936 National in Cleveland.

And Still Another!

Theoda Stoeckle is the news reporter for Sturgis, Michigan, musicians now. He is filling the position vacated by Mable Hafer. Theoda sent us one letter announcing that he was the new reporter, but failed to sign his name, leaving us as much in the dark as we were before the letter came. But after prying into the matter in ye old Eavesdropping style, the secret was divulged, and along with Theoda's "yours truly" came some mighty fine pictures that we hope to use soon.

A Novel Pleasure

The Central High School Cadet Band of Washington, D. C., was honored by being invited to play at the National League Stadium for Washington's first international football game between Central High (Washington champions) and Mexico City High School All-Stars. The Cadet bandsters found a real thrill in playing opposite the famous Orquesta Tipica de Mexico.

Her First Report

Roberta Biggs, News Reporter

Roberta just sent us her first report on the doings of the musicians at the New Mexico State Teachers College in Silver City, and believe you me it's just the kind of reports we like to get—chuck full of news.

The school music department and the Fine Arts department gave a program in commemoration of Stephen Foster on January 16. The score for the music was presented to the director, Mr. Monger, by Foster Hall, an institution devoted to the collecting of items relating to the life and works of this beloved American composer. The Art department's contribution to the affair was the exhibition of two large pictures characteristic of the Foster scenes.

The members of the band had another enjoyable evening, just a little before this program, when they made a trip to the Buckhorn CCC camp about forty miles from Silver City. After a meal of "good wholesome food," climaxed by a dessert in the form of a huge cake embossed "S. T. C. Band, Welcome," the musicians entertained their hosts for an hour.



The Klingaman Musicians

These two school musicians are brother and sister from Goshen, Indiana, Gertrude and John Klingaman. They are both members of the Junior College Band of Long Beach, California. Gertrude was recently selected for membership in the Women's Symphony Orchestra of that city. She was placed in the cornet octette, playing first in the third part. She was one of the members of the brass quartet sent to the National from Elkhart County, Indiana, last spring. Gertrude is studying piano, pipe organ, and violin, in addition to the cornet, in her college work.

A Southerner

We'll bet he broadens his "A's," this school musician from 'ole Virginny. Cecil B. Highland does his tootin' for the Magnolia High School Band of New Martinsville, West Virginia. He has been a winner in many a contest, too. He made his Magnolia fellow musicians right proud when he placed in First Division for his fine work on the baritone in the State Contest, May 9 to 11 in Wheeling.

The band, of which Cecil is a member, placed in First Division for the third time at this contest. The Magnolia band has been prominent in the state news of West Virginia for several years now. It is directed by Harold B. Leighty.



Bravo, Bravo, Girls

Alyce Jo Copper, News Reporter

The girls down in Petersburg, Illinois, are doing their best to get ahead of the members of the so-called "stronger sex," when it comes to working for the interests of the band. They are planning a cake sale now to raise some funds, and when that's over you can be rest assured they'll be busy at something else. The band mothers recently gave a rummage sale to help raise funds for the band to go to the National in Cleveland.

Lockport Musicians

Picture One

William Whybrew, News Reporter

Every day we hear of the east awakening to music in the schools. Among the active groups out there is the Lockport, New York, High School Band. Under the competent directorship of Charles R. Barone, these musicians have made an important place for themselves in both the social and academic life of their school. Whenever music is needed, the band is willing and eager to play, and when the team needs a little pep a few tunes by the band and they turn from losing to winning. Wallace Doubleday is supervisor of music in the city of Lockport.

Welcome, Patrick Henry

Picture Two

Gertrude Gaddola, News Reporter

We have never before had the pleasure of telling you about this group of peppy young musicians. They are members of the Patrick Henry Junior High School of Minneapolis, Minnesota, and Gertrude has been kind enough to write and tell us about all the things they are doing.

This snappy band, directed by energetic Mr. Moldenhauer, is made up of sixty-five members, and during the football season it was right on hand to boost and lend color at all of the games. Two leading military organizations have chosen this band as their marching unit. A mother's club has been organized, and the first thing the mothers will do will probably be to complete the band uniforms.

We're mighty proud of this band, and we'll be anxious to hear of more of its activities.

In Sunny California

Picture Three

The Watsonville Union High School Band is one of the outstanding bands in the state of California. Even when the sun isn't shining these boys and girls are real cheer spreaders or gloom chasers. Yes, sir, even 'round exam time the school musicians of Watsonville High can make their fellow students gay. And why not? They're state champions. The Watsonville band won Superior Rating in the California State Band Contest last spring. J. M. Carlyon is the director of the band.

Tops in New York

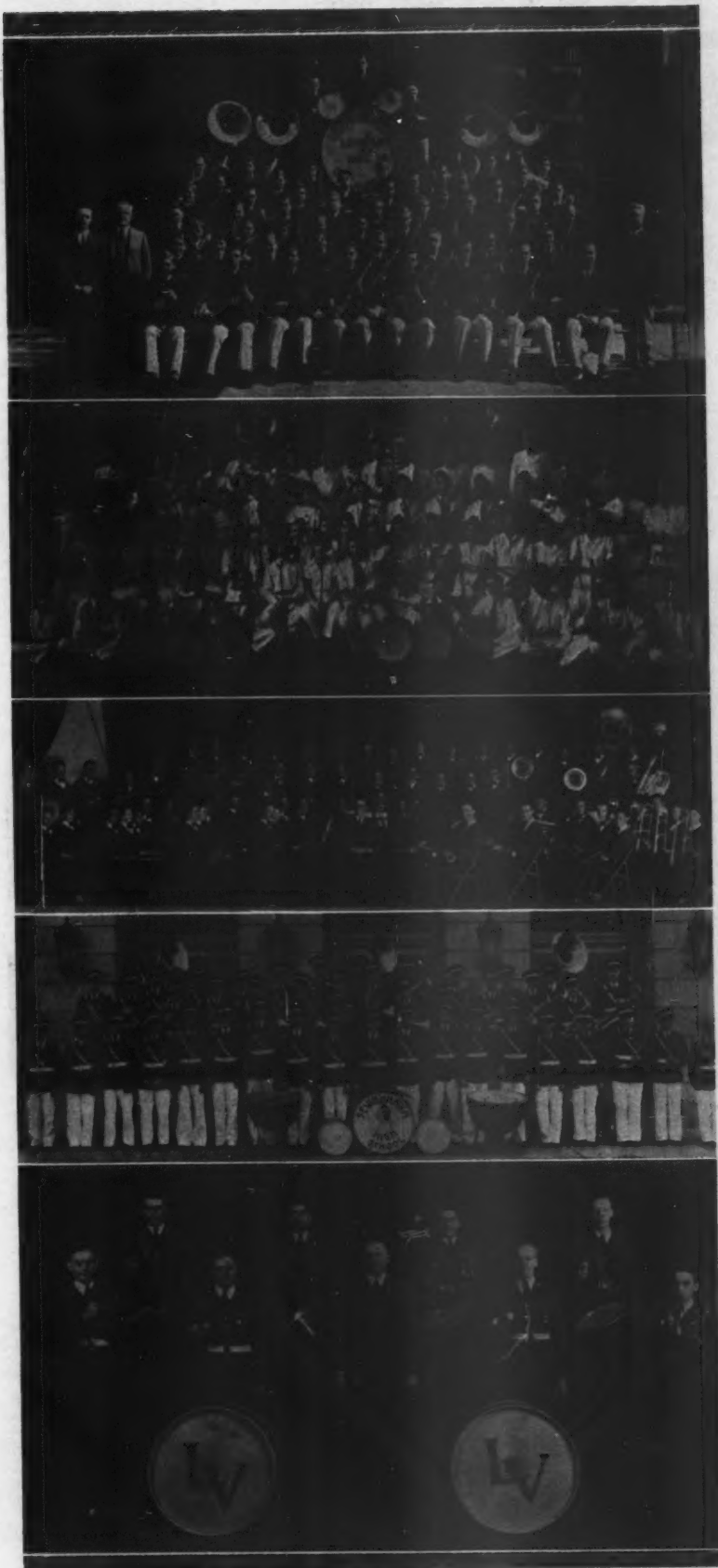
Picture Four

Here is the Sewanhaka, New York, High School Band which has made a real record for itself in five short years. Five years ago there was no band in Sewanhaka High. Today the Sewanhaka High School Band is one of the finest in the state of New York. It is eligible for the 1936 National Contest to be held in Cleveland, Ohio, this spring. Last year this band placed Highly Superior in the State division for Class A bands. The New York State Contest was held in Syracuse. Charles C. Hill organized this band and has brought it up to the highest standards.

"Pep-er Uppers"

Picture Five

This is the percussion section of the Lake View High School of Chicago. This is one of the outstanding musical organizations of the school and when these boys beat the drum it puts real spirit into the pep squads. Shown in the picture are David Cross, Howard Bradely, Henry Behrens, William Yonan, Arthur Schreyer, Donald Ward, Harry Holmberg, Bernard Dresner, and Capt. Louis D. Walz.





4 out of 6 in 4th and 5th Divisions

This is the new Ludwig "Silver Anniversary Snare Drum" the most beautiful drum ever made. It has double sets of instant action snares; and what tone depth, brilliancy, snap and power. Ask your local dealer.



LUDWIG & LUDWIG
2150 Ludwigs Bldg. 1611-27 N. Lincoln St., Chicago, Ill.

LUDWIG & LUDWIG,
2150 Ludwigs Bldg.,
1611-27 N. Lincoln St.,
Chicago, Ill.
Without obligating me in any
way, please send me the new
Ludwig catalog of drums
and equipment.

Name _____
Address _____
Town _____ State _____
☐ Director ☐ Student

■ Ludwigs lead in the solo drum contests. These 4-out-of-6 boys placed in the Fourth and Fifth Divisions at the 1935 National: Harry Tesge, Hobart, Ind., and George Kent, Olney, Ill., above; Joseph Wilson, Charleston, Ill., and Duane Means, Iowa City, Iowa, below.

15 out of 20 placing in all five divisions played Ludwigs

3-out-of-4 placing in First; 3-out-of-4 in Second; 5-out-of-6 in Third Division played Ludwig drums. Why don't YOU switch to Ludwig now and enter spring contests with a ½ leg on victory? See your local Ludwig dealer, or send coupon direct. Make this improvement now. 2253



A Real Present

"It was just before Christmas"—so the old saying goes, but this is an authentic story, about what good fortune befell the Lenoir, North Carolina, High School Band just before the holidays. The merchants and business men of Lenoir decided to play Santa to this band, of which they are justly quite proud, and notified the boys and girls that they would soon be riding to out-of-town concerts and festivals in a bus all their own.

The new vehicle will be of the semi-trailer type and will have a capacity of thirty-eight band members in addition to the driver. It will be equipped with every possible safety device: all steel body, safety glass, double line booster brakes, telephone between truck cab and trailer body.

The trailer is to be painted a bright red to match the instrument truck already owned by the band. And you all have heard of the official trademark owned by the Lenoir High School Band. Well, it is to be painted on the trailer, too. Yes, sir, these Lenoir bandsters will be known far and wide, when they go joggling over the countryside in their new bus, bearing their official and patented insignia. James Harper is in charge of this group of ambitious musicians, and already they're making plans into the future, when they can purchase a twin trailer for the new one, so the band will be the possessors of its own complete transportation facilities.

Still a School Musician

Still a school musician, but somewhat grown-up since the days when we used to know him as reporter and drum major for the John Adams High School in Cleveland, is Fred Fennell who is now leading the University of Rochester bands around the field. He is also in charge of the concert band there. The marching band numbers forty-eight pieces and the concert band, sixty. The concert band is planning a coast to coast broadcast over the NBC network scheduled for April 2. Yes, Fred has kept right on climbing. He already has realized many of his musical ambitions, and all indications are that he will keep heading straight for the top, letting nothing down him. Best of luck, Fred.



Be Prepared

Elaine Hubbell, News Reporter

That is a motto which never grows trite—being prepared. And the members of the saxophone quartet of Traverse City, Michigan, evidently believe in it, too, for every one of them plays another instrument. Howard Campbell, in addition to his "saxing" activities plays the oboe, banjo, violin, clarinet, and is leader of a dance band. Allen Kinney, the second alto saxophonist of the quartet, also plays the violin and clarinet. Richard Buller, tenor sax, and Ernie Rokos, baritone sax, are "A-1" clarinetists.

This quartet was organized late last fall, and already the boys have made sixteen public appearances. They are now

working to take part in the Amateur Contest sponsored by a lodge in the city. After the contest, they will work on selections for the music festival which is to be held in Traverse City in May.

Excellent, Plus!

Just "excellent" was not good enough for Mary Holden, according to the judges of the Kentucky State High School Music Festival last spring, so they rated her Excellent Plus in the division for tenor saxophones. Mary is a member of the Ormsby Village High School Band, Anchorage, Kentucky.



Mary is a very versatile musician, too. When a vacancy occurred on bassoon, Mary promptly came to the rescue of her band and took up that instrument. She has made such splendid progress with the bassoon that she will enter the 1936 Festival with that instrument.

Mary has just started. She will be in high school another year, and folks who have heard this fine school musician predict national prominence for her before she graduates.

Introducing Mr. Stucky

Boys and girls of the news reporting staff, we have another fellow worker. Let's all give a big welcome for George Stucky of Dover, Ohio, who has volunteered his services. George is only a freshman, so he will be on duty for several years. He plays a cornet in the band, and right now he's out for subscriptions to The SCHOOL MUSICIAN. L. H. Alexander is the director of music in Dover.

Organization Plus

Virginia Shelton, News Reporter

If it's reorganization that is needed, the Leland, Mississippi, High School Band will work the situation out. This band has recently been divided into two bands, the First Band and the Second Band, and Virginia says that they're going full steam ahead. The First Band has been measured for uniforms and it is preparing for making itself known at the coming contests. The Second Band is working on a program to be given in honor of the patrons soon.

Built for the Future

S. J. Ode, director of the Mac Hi School Band of McIntosh, Minnesota, says he has a band which is built for the future. There are fifty-three members in all, and only five are seniors and six juniors. The band boasts eighteen B₃ clarinets and one E₃ clarinet, with good prospects for an alto and bass woodwind. The members of the school band become members of the McIntosh Municipal Band during the summer months when weekly Saturday night concerts and community sings are held.

Reporter on the Job

Eileen Washburn, News Reporter

Here's another report from that busy musician in North High School, Minneapolis, Minnesota. Eileen Washburn tells us that just recently a string sextet, consisting of Leah Mantz, Seymour Lockett,

(Turn to page 28)

How to Play the Trombone

(Continued from page 17)

Exercise Four consists of intervals widely scattered. It requires much study and careful liping as well as breath support. Take it slowly, giving each quarter note full value. Observe the accents which receive more power than the unaccented notes.

Practice first as written. Also use all models. As you gain control transpose it to the sixth, fifth, fourth, third, second, and first positions. Nothing is gained unless you work hard for it. When you have it you will try so much the more not to lose what you have gained.

It requires intelligence as well as hard work to attain excellence in playing the trombone. Do your share of practicing but know why you are doing it.

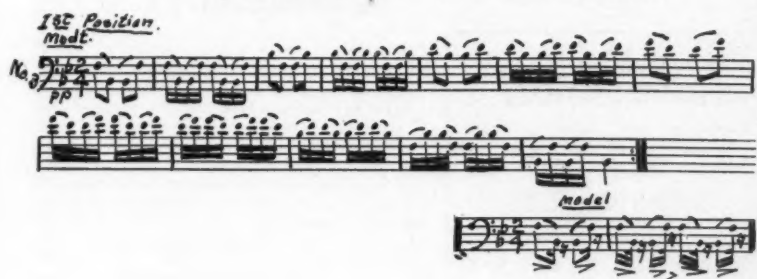
1. Slowly at first. Slurred notes should be played in this manner.



2. The eighth notes should be executed with perfect equality—softly and staccato, observe the accent. Use all positions.



3. Should be played as indicated in illustration model.



4. Slowly and deliberate. Full quarter value to each quarter note. Observe the accented notes. Develop the tones in this position, then go to the next, etc. Practice all models.



Pedler CLARINETS

Wesley Shepard

"The Intonation of our

THE Maywood Grade School Band made First Division in the District, as well as in the State Grade School Contest held at Bloomington last May. "The intonation of the clarinet section," writes Wesley Shepard, conductor, "was greatly responsible for our success. Pedlers are my choice because of better tone quality, finer workmanship, and accurate tuning. Twenty-five out of twenty-eight of our clarinets are Pedler, including two altos and two basses, which I believe to be among the best on the market." Create a fine reed section quickly with Pedlers. See your Pedler dealer, or write direct for literature and complete details.

Pedler & Co., Inc.

Custombuilt Clarinets, Flutes,
Piccolos and Oboes
Dept. 202, Elkhart, Indiana

"PEDLER" Clarinet Section greatly Responsible for Our Success!"



YOUR FAVORITE MAKE OF INSTRUMENT AT special price

• You undoubtedly realize the importance of playing the best obtainable instrument, but if you are not now in a position to buy a new one of standard grade, here's a solution to your problem!

The tremendous demand for new Martins has resulted in a large stock of "turned-in", high-grade instruments. These horns have been painstakingly rebuilt by famous Martin Handcraft methods and are available to you at prices below what you would pay for new instruments of lower grade.

Don't delay—write now, tell us what you prefer, etc. Practically all makes available; look and play like new; priced for quick sale!

MARTIN BAND INSTRUMENT COMPANY
DEPT. 202 ELKHART, INDIANA

**FILL OUT
AND MAIL
AT ONCE
FOR FIRST
CHOICE**

MARTIN BAND INSTRUMENT COMPANY
Dept. 202, Elkhart, Indiana

NAME.....
ADDRESS.....
INSTRUMENT.....
MAKE—1st Choice.....
MAKE—2nd Choice.....

VIBRATOR Handmade Reed

SAXOPHONE and CLARINET PLAYERS!

Distinctive and melodious tones are achieved by the use of the exclusive features of the

VIBRATOR REED

Ask Your Preferred Dealer or
H. CHIRON CO., Inc., 233 W. 42nd St., N.Y.C.

Play a

BETTONEY

flute or piccolo
in the contests
this spring.

It will help you to do your best.

THE CUNDY-BETTONEY CO., Boston, Mass.

Showing CADET PICCOLO
There is a Bettoney-made flute, piccolo, or clarinet at a price you can afford. Write today for free catalog or see your dealer.

Robert Hoban, Roberta Juster, Katherine Hutchins, and Caroline Knobel, was organized. The students, who are all members of the school symphony, have already had numerous engagements.

Each Sunday morning this sextet broadcasts over a local radio station furnishing one-half hour of choice classical selections. Minnesota audiences are already acclaiming its success, and North High School promises to give them many more programs of musical delight. The instruments represented in the sextet are two first violins, two second violins, one viol, and one 'cello.

• • •

The Shamrock Irish Band

Weldon Bright, News Reporter

The Shamrock Irish Band of Shamrock, Texas, was organized in June, 1935, and it now marches down the street with eighty members. Two months after it was organized, under the leadership of Glenn A. Truax, the band gave its first concert.

The band has been quite favorably received by the public, and the boys and girls are now ready to step out in bright new uniforms, and they're true Irish color, too, green and white.

Just because the band is young is no sign it isn't going out for competition in the coming contests either. Mr. Truax is busy now drilling them for the annual music festival held in Amarillo in the spring.

• • •

A Sardoni Student

In Grand Junction, Colorado, a state where everything is "grand," lives an outstanding young musician by the name of Master Ronald McCarrie.



Master Ronald is only ten years old, but he "draws a long bow"—in the words of his teacher, Lawrence Sardoni. Mr. Sardoni, you remember, wrote that very interesting

"Romantic Story of the Bow" which appeared in the October SCHOOL MUSICIAN.

Mr. Sardoni tells us that this youngster is a very brilliant and determined lad. He has already passed the first exam required to enter the high school orchestra in Grand Junction and is nearly ready to go up for his second. We hope to hear more news of the Grand Junction school musicians soon.

• • •

Out for a Premium

Sheridan, Wyoming, is to have a news reporter. Esther Makari has been appointed to that position, and on the side she is going to sell subscriptions to The SCHOOL MUSICIAN so that the Sheridan band will be in line for one of our popular premiums.

• • •

Another Booster

Keith A. Sherman of Edgewood, Iowa, dropped us a few lines recently to tell us that he was very pleased with the music stand premium he received in connection with a subscription to The SCHOOL MUSICIAN. This S. M. booster is a junior in high school, and he is playing a slide trombone.

GOLD

Won't hurt it



all
Aluminum
STRING
BASS



When it snows, and when it blows, when the fire goes out, and the band room shivers, "Al" is safe and happy, ready to play.

This All Aluminum String Bass is the school musician's best friend, because accidents will happen, and "Al" can take it. Unaffected by heat, cold, or moisture. Can't split, warp, crack, check or unglue. Made entirely (except fingerboard) of Duraluminum, electrically welded, and so perfectly concealed under imitation wood finish that it will fool even you. Has a voice as sweet and melodic as a symphony cello, and "more volume than a pipe-organ". It's just a wow.

NEW ABSOLUTE WOOD-TONE

The absolute wood-bass tone in this instrument has been achieved within the past few months by the adoption of a new acoustical treatment inside the shell. This is the instrument they are all talking about. Schools everywhere are choosing it for tone.

NEW LOW PRICE

Prices recently substantially reduced. Write now for complete literature and new prices. Also special introductory offer to schools. No obligation.

C. G. CONN, LTD.

294 CONN BUILDING ELKHART, INDIANA

Another New Yorker

John Hardy, News Reporter

Another New York band is doing its part in making the East musical. These boys and girls are musicians of the Olean High School. This band has broadcast over a local station several times and has played for many social affairs at the school. There is a new high school going up in Olean and right at present the bandsters have been assigned to the State Armory to do their practicing. But even though their present practice room is rather large, and it does send a few echoes skipping thither and yon, they go about their musical activities with a smile, and they tell us it is fun. The officers of the Olean High School Band are Joseph Gasdick, Jacob Steinhart, Verna Johnson, and William Buckley. Lloyd Gibson is the drum major. The band is directed by Charles E. Edel.

• • •

You Can't Down 'Em

And this, my "trans," is about that never-to-be-downed Iowa City High School Band. This band is under the direction of Lloyd Swartley, and it is in the habit of coming home with laurels galore after a big contest. These bandsters have become so familiar with the word "Superior" that they have just about adopted it for keeps. Last year this was the only band to receive Superior Rating in the Iowa State in the Class A Division. Just a year before the group was awarded Superior Rating at the National in Des Moines. It was entered as a Class B band in this contest.

• • •

Burlington, Iowa

The Burlington, Iowa, High School Orchestra, directed by Miss Dorothy Bauble, received a rating of superior in the State Contest at Iowa City last year. The members of this group begin their training in a junior high school organization, and continue their musical study through senior high school. Last year the group, desiring to perform a complete symphony, gave Beethoven's "First Symphony in C Major" (first movement) as its selected number. The required number was the "Overture to Mignon," by Thomas.

• • •

They Make a Team

This is Margaret Esther Tyler, a student at the Florida State College for Women. Margaret is a very talented xylophonist. She is only sixteen years old, but she has appeared on many local theater programs and at school functions. Her favorite selection is "The Light Cavalry." Margaret often teams with her brother, who also is an outstanding xylophonist.

Arthur, Margaret's brother, has graduated to the teacher stage, and he is now helping others learn to play the drums, vibraphone, chimes, and piano, as well as the xylophone. Arthur has been heard over several Florida radio stations and often appears as a feature soloist with dance orchestras.



CONTENTS

(All Marches)

The Champion	Silver Spangles
Fame and Fortune	Melody Maid
Harmonia	Pilgrim's Triumphal
Mighty Monarch	Three Rings
March Militaire	Royal Romans
The Trouper	Minstrel Man
Music Maker	Elizabeth
Reign of Rhythm	Friendship

INSTRUMENTATION

Conductor (Cornet)	Baritone Saxophone
1st Bb Cornet	Bass Saxophone
2nd Bb Cornet	1st Eb Horn (Alto)
3rd Bb Cornet	2nd Eb Horn (Alto)
4th Bb Cornet	3rd & 4th Horns
Piccolo	1st Trombone,
Flute in C	Bass Clef
Oboe	2nd Trombone,
Bassoon	Bass Clef
Eb Clarinet	3rd Trombone,
1st Bb Clarinet	Bass Clef
2nd Bb Clarinet	1st and 2nd
3rd Bb Clarinet	Trombones, Treble
Sop. Saxophone	Baritone, Bass Clef
1st Alto Saxophone	Baritone, Treble Clef
2nd Alto Saxophone	Basses
Tenor Saxophone	Drums

GIVE
YOUR
BAND
A BREAK

PRICE
EACH
BAND
BOOK
30c

GIVE
YOUR
AUDIENCE
A TREAT

These "Talbott" marches are published separately for band. Price, full band, each, 75c

NEW Numbers you should immediately investigate for

BAND

The Three Aces—Cornet Trio, by Herbert L. Clarke.....	\$2.00
Also a Cornet Trio with Piano acc.	1.50
Bolero—Cornet Trio, by Walter M. Smith.....	2.00
Also a Cornet Trio with Piano acc.	1.50
Capitol City—Concert March, by Del Staigers.....	1.25
Footlifter—March. Features a Drum Solo. By Henry Fillmore.....	.75
Captain Smith—March. Features Bugles for Corps Work. By Dr. C. S. Putnam.....	.75

FILLMORE
MUSIC HOUSE
CINCINNATI, OHIO

FREE

Get
this

80 PAGE

WHITE WAY NEWS

No. 8

Get in the
Ring and
Play a

KING

Eighty Interesting Pages . . . Articles by Leading Bandmasters, Directors and Soloists.

- A Talk on Bands By Dr. Edwin Franko Goldman
- Talk on Flexibility By Walter Smith
- Thrills By Del Staigers
- Band Music Must Be Sold By Dr. Frank Simon
- Clarinet Squeaks and Their Cause By Frank Hruby
- What Future Can Music Hold for My Child By Ernest Williams
- Two More Essentials Necessary for Better Saxophone Playing By Norman C. Bates

Many illustrations of successful Bands and Orchestras and hundreds of individual players, many of them outstanding successes in the music world.

News of the latest developments in KING, CLEVELAND and AMERICAN STANDARD Instruments New Instruments New Models

It is yours for the asking No obligation involved

Fill in, mail this coupon and receive FREE copy of White Way News No. 8

The H.N. WHITE Co.

KING

BAND INSTRUMENTS

5225 Superior Ave.,

Cleveland, Ohio

Send FREE copy of White Way News No. 8. I am ☐ Supervisor ☐ Band Director
☐ Player ☐ Instrument Instructor.

Instrument interested in

Name

Address S. M.

"Here Comes The Band"

By Ray Giles Harper's, \$2.00

● **AT LAST** A book has been written about music which is stirring the aesthetic soul of every person who reads it, though he be a layman or a professional musician. "Here Comes the Band," recently submitted for publication by Ray Giles, is being embraced by that great fellowship of musicians, which includes all of the men and women associated with "making America musical," as a wedge which will open the hearts of millions to the simple beauty of this art. This book was written by a layman for amateurs in music and for other men and women who have no technical knowledge of music or musical instruments, but who like to listen to music and get the most from it.

Mr. Giles has gathered and woven together a mass of unusual incidents, anecdotes, and little-known lore about bands and their instruments, together with a digest of the best current practice in organizing and promoting the amateur band. He has given an outline of the history of bands, so that the book will appeal to all readers and so that boys and girls will find themselves wanting more than ever to play in bands and give their best efforts in their work.

This book will undoubtedly enforce the efforts of music educators to make music a part of the life of every high school student. Even the professional bandsman will find much of interest and inspiration in its pages.

"Here Comes the Band" is written in a highly condensed style and is packed with incident. The history of each instrument is told in a style that should increase the interest of any reader or the performer on that instrument. It is both informative and amusing, for here we read about such incidents as the band concerts on Admiral Nelson's flag-ship, the serenades given two mammoth cheeses by the United States Marine Band, the Russian hunting horn band which swept Europe, the huge massed band concert ordered by Frederick the Great, and many other stories which have never before been found in one book.

As a means of recruiting new bandsmen and showing members of boards of education the value of bands this book would be difficult to equal. As a writer whose articles have appeared in several of our leading magazines, Mr. Giles has taken pains to make his book authoritative in every respect. After the manuscript was prepared it was checked by several leading bandmasters to establish authenticity.



The Honorable Neil Kjos Rises in Solemn Defense of the E-fers

(reading time—3 minutes 40 seconds)

If you haven't a sense of humor, skip it.

• YOU BELIEVE that the paramount issues of the day are confined to European military disturbances, the domestic financial stringencies, the political conflagrations and the all important high school band solo and ensemble contests. But all these difficulties are pygmic compared to the ever increasing and dire necessity of keeping E-flat clarinet players from becoming extinct. Insult upon insult has been hurled in the direction of this absolutely essential band instrument and the time is now at hand when the U. S. Society of Eb clarinet players should rise up in arms in defense of the rightful heritage of its members.

A cause for immediate action grew out of my recent visit to one of the large universities of Illinois, at which time its band had occasion to display its wares. In watching the band perform, my attention was drawn to the conspicuous absence of the greatest of all instruments, the Eb clarinet. And what do you suppose was filling the chairs of these erstwhile E-fers? A whole army of wind jamming flute players were trying to augment the lone E-flatter. Nine or ten flute players, blowing with all their might, still sounded weak and anemic when compared with the efforts of one good Eb clarinet player. Confidentially, I believe the band lacked that brilliancy of tone and that certain high emotional quality which may be revived only by reinstatement of the aforementioned instrument to its proper status.

You can just imagine the feeling of remorse that swept over me as I left the band room and came face to face with the former E-fer of this band. Tears streamed down his face when I asked him point-blank "why aren't you in the band?" Being a scholar and a gentleman (as is characteristic of all E-fers) his mumbled and breaking reply was that his law studies did not permit his participation in the band; but there seemed to

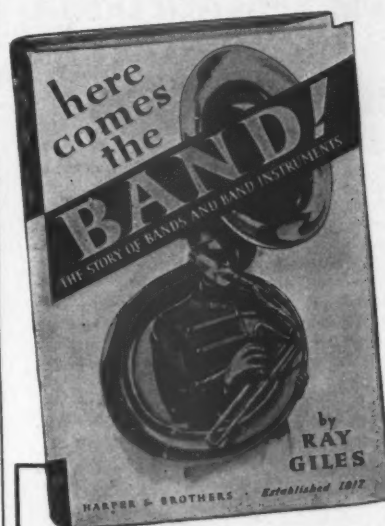
be a deeper reason which poignantly brought again to my mind the immediate necessity for organizing this U. S. Society for the Prevention of the Extermination of the E-fers (hereafter known as the U. S. S. P. E. E.). He further added that his own personal status had been somewhat injured because at that very moment his own brother (mind you) was forced to occupy his position in life blowing an ignominious Eb flute. This was adding insult to injury.

The great Bandmaster of this band—his initials are A. A. H.—has an inherent respect for the humble but heroic instrument. I still remember the great tribute paid me by this eminent director when he programmed that wonderful number "Til Eulenspiegel" which without the glorious Eb clarinet would quite obviously be flat. This makes his recent lack of uninterrupted effort to maintain the Eb clarinet section all the more mysterious. Surely there should be someone there who will sacrifice himself to the high standards of efficiency of this band, by keeping alive the rightful high honors of the Eb clarinet section.

The greatest proof of the necessity of an E-fer in every band was thoroughly demonstrated on the following day (Saturday). This so-called great band (180 strong) marched out onto the gridiron without an E-fer. Along came another great Bandmaster with his small band of only 66 members and an E-flat clarinet player (the director of this band is my pal and partner, H. B., whose profound respect for the E-fers is gratifying). You know the results of the game. The school with the highly touted 180 piece band lost the game. Why? Because there was no E-fer to uphold the morale and fighting spirit. (Of course some of those less informed claim that Jay Berwanger won the game single handed.) However, the members of the U. S. S. P. E. E. have

HOW to build up a "1st Division" Band

This book helps you with facts!



The only book that tells—

What the 25 requisites of the perfect band conductor are.

How many clarinets (and other instruments) there should be in a 38-piece band. In a 72-piece band. What kind of programs appeal to everybody.

How you can get money to finance a band.

How you can build up audiences—and hundreds of other valuable facts.

How to develop bands fully explained for every Amateur!

Here, for the first time, in this unique book for amateurs, are answers to all your band questions, written in clear, non-technical fashion. Here, for the first time, are presented all the details that go into the planning, organizing and functioning of a band—the proportion of different instruments, the task of the conductor, the selection of suitable programs, the financing of band activities and the like. The book will prove an indispensable aid to amateur bandmen of all ages, as a complete handbook of practical information and as a means of arousing enthusiasm for promoting bands. Says W. F. LUDWIG of *Ludwig & Ludwig*: "Fills a long-felt need. Will be a great help to school musicians especially."

Read It 5 Days FREE

Send no money! Merely fill out the coupon and mail it today. When the book is received, examine it for five days, FREE. At the end of that time remit \$2.00 or return the book.

MAIL THIS COUPON TODAY

Harper & Brothers
40 East 33rd St., New York
Gentlemen: Please send me a copy of "HERE COMES THE BAND." I agree that within five days of receipt I will remit \$2.00 (plus delivery charges) or return the book.

Name
Address
City State S. M.

Starring

With PHILADELPHIA SYMPHONY

BENJAMIN PODEMSKI, now playing his fourteenth year with the Philadelphia Symphony Orchestra, is an outstanding figure among the really great artists in the drum world. Playing under Leopold Stokowsky in Philadelphia's famed Academy of Music, for Victor recordings, and in the Robin Hood Dell summer concerts, his talent has gained nation-wide recognition. Formerly with Arturo Toscanini, Fritz Reiner, Victor Herbert, Richard Strauss, Victor Kolar, Sokoloff and many other great symphony directors.

Mr. Podemski has used Leedy drums during twenty-five of his thirty years in the profession. He gives them a generous measure of credit for his success.

Leedy equipment has been first choice with leading professionals for nearly forty years. Their experience is a safe guide for you.

Leedy Mfg. Co. 283 Leedy Bld., Elkhart, Ind.

In British Isles, Selmer Co., London, England.
Exclusive Leedy Agent

WRITE FOR FREE BOOK
Valuable catalog sent free on request. Filled with helpful hints to drummers. 75 photos of famous drummers. Pictures and describes latest improvements in drums, mallets, played instruments and accessories. Write today.

Leedy

WORLD'S FINEST DRUMMERS' INSTRUMENTS



LOU HALMY PREFERS THE SELMER!

Says new French Selmer is best he's ever played.

Playing 30 broadcasts weekly as featured trumpet soloist with Shep Fields, Halmy has been able to give his Selmer (Paris) Trumpet the most exacting tests. He says, "I like its ease of blowing, fine appearance, and really think it's the best horn I ever used."

The Selmer (Paris) Trumpet is French custom-made of genuine resonant French brass. Has remarkably fast valve action, great flexibility. Will take everything you can give it without "breaking" or getting stuffy. Retains true trumpet quality when playing pp.

Send for free literature.

Selmer DEPT. 1244
ELKHART, INDIANA

New York Salesrooms: 112 West 40th St.
In Canada: 10 Bloor St., Toronto



LOU HALMY
Featured trumpet soloist
Shep Fields' Orchestra
appearing with
Veloz & Tolando

JOIN THE SWING TO FRENCH SELMER TRUMPETS

their own personal opinion about this matter.

How shall we mobilize this National Society of E-fers to combat the unappreciative directors whose slurring remarks have almost given rise to legal action? One bandmaster, whose initials are G. C. B. (rusty-haired band director at a University north of Chicago) had the unadulterated nerve to stand up before groups of directors and make this statement, "Even if they (meaning Eb clarinets) are played perfectly, I don't like them and we should throw 'em out of the bands." That remark calls for prompt and bloody action. It is the burning question of the day. Shall we stand idly by and let these unscrupulous band directors throw us into oblivion? No! a couple of times, No!

I call on every E-fer to join the ranks in battle and fight for the high principles of the U. S. S. P. E. E. Send in your solutions to our great common problem. We must not become extinct, nor should our playing be described with that vulgar word "stink" (some have made such an accusation). One eminent composer has indicated his willingness to build up the solo literature, thereby increasing the prestige of the instrument as a solo instrument. Publishers have been anxious to rush through publications of Eb clarinet duets, trios, quartets and sextets. These efforts will minimize our work. What suggestions do you have? The very excellent and amiable editor of this magazine will enter wholeheartedly in our behalf in maintaining our station in life. A word from you, my down-trodden fellow E-fers, will lighten the burden of my life. If I receive but one request, I shall gladly expose the greatest secret which absolutely insures your successful career as an E-fer. Our goal should be an E-fer in every band and our battle hymn will be "Long, Long Ago," with variations.

A Drive for Safe Driving

(Continued from page 19)

and maybe some of you folks that live in the country are wondering if we aren't going to say something about your pedestrian troubles. For instance, one elderly lady down south, who listens to our talks, wants to know what she's going to do about walking on the highways, now that she's 80 years old and can't jump ten feet on a second's notice. Well, first of all it's up to us drivers to be careful and considerate of people that have to use the highways for walking. And then, too, the best thing for the walkers to do is to always walk on the left side of the road, so they can see what's coming, and be able to depend on the driver's eyes and their own eyes too, instead of just his.

You know, there's one good way to tell what would happen if we could only learn to walk properly on streets and highways. And that's to see what has happened in the one case where people have been trained to. That's the school children. They know what to do, and how to do it. And we're told the result is that all the traffic problems we have in our country, that's one that has improved from year to year . . . and keeps getting better all the time!



Jean Freudenberg, Alto Clarinet Markesan, Wisconsin

1935 National First Divisioner

(Picture on cover)

Three times Jean Freudenberg has brought national honors to her high school in Markesan, Wisconsin, for her skill on the alto clarinet. In 1933, her freshman year, she placed in the Second Division at the National Band Contest in Evanston. The next year she climbed to First Division at Des Moines, Iowa. Last year she kept her standing in First Division at the National Contest in Madison, Wisconsin, when she played "Au Clair de La Lune," by Paul Jean Jean. Miss Freudenberg was one of twenty-three national winners chosen to compete for a \$250 scholarship.

This school musician started her musical career with the piano at six years of age. She took up the alto clarinet when she was ten, and she recently has begun studying the B \flat clarinet. She has been instructed by Edgar Zobel at Ripon, Wisconsin.

She has also studied at the Sherwood School of Music in Chicago.

Jean has been a member of the Little Symphony Orchestra of Ripon and the Wisconsin All-State High School Band for the past two years. She has been invited to play over Wisconsin radio stations numerous times.

In recognition of her achievements the College of Fine Arts of Drake University granted Jean a full scholarship for her freshman year, and she was also granted a partial scholarship to study at the National Music Camp in Interlochen, Michigan.

Jean has planned to make music her life work. She has one more year of competition in the school music field, then she will go to college, where she will undoubtedly keep right on climbing and achieving even greater successes.

CHOICE OF THE RADIO ARTIST



The right reed for
the radio player is
the right reed for
YOU.

● In the great broadcasting studios . . . in exclusive night clubs . . . in famous concert halls—wherever you find good playing you find Gold Crest reeds.

TRY A GOLD CREST FREE!

Gold Crests will give you a better tone . . . respond better . . . and last longer than any other reed you have ever tried. To prove it, we offer SCHOOL MUSICIAN readers a chance to try this amazing reed absolutely FREE.

Fill in the coupon. With your order you will receive without charge an extra Gold Crest reed. Try the free reed. Then if not delighted with the results, return the balance and your money will be refunded in full. The offer is limited, so get your coupon in the mail today!

(Ten accurate strengths, 1 to 5½—very soft to very hard)

FREE TRIAL COUPON

GOLD CROWN REED COMPANY,
102 East Chestnut Street, Chicago

I want to try Gold Crests. (Inclosed is) (Send c. o. d.) the following, in strength:

- ☐ 3 E \flat Alto Saxophone Reeds @ \$1.00
PLUS ONE REED FREE
- ☐ 5 B \flat Clarinet Reeds @ \$1.00
PLUS ONE REED FREE
- ☐ 3 B \flat Tenor Saxophone Reeds @ \$2.00
PLUS ONE REED FREE

Also send me a free reed case and a copy of the book "Reed Secrets."

NAME

ADDRESS

WE HAVE A GIFT FOR YOU

Would you like to have a copy of the prose-poem, "I Am Music," printed in 2 colors, on fine engraver's enamel, with pictorial illumination, size 13x15 inches, for your music room?

Return this coupon at once with 60c in 3c stamps or coin for a full year's subscription or renewal, and the print will be mailed to you postpaid, immediately. Do this now before this offer is withdrawn.

Name

Address

Town State

The SCHOOL MUSICIAN—230 N. Michigan Avenue—Chicago, Illinois

true and vibrant beats the drum
—for it's an

all-weather DRUMHEAD

Stormy weather can't muffle the tone—long, hard use can't make it thin. Weather-conditioned and wear-conditioned for true tone. All-Weather Drumheads bring satisfaction to the drummer—and to the listening public. Write for circular.

Drumhead Co. of America
412 FIRST AVE., PITTSBURGH, PA.

This Space for FLUTE Players Only!

METHODS AND STUDIES

Foundation to Flute Playing
By Ernest Wagner \$1.50

An Elementary Method

Opens with excellent photographs, showing correct playing position; notes on practice, fingering, etc., followed by 57 lessons, beginning with "Attack," ending with "Cadenzas," and including everything the student requires for a true foundation. Famous song and concert selections conclude the book.

Complete Modern Course of Daily Studies
By A. Caputo \$2.00

142 pages of studies for use by advanced players. Studies in Tone, Dynamics, Octaves, Trills, Arpeggi, Tonguing. Included is an invaluable prescribed program of practice for every day in the week, apportioning the time for each type of study.

Popp-Soussmann Complete Method for Flute. In three parts, each.....\$1.00
Complete in one volume.....2.50

May be used for self instruction. Part I: Rudiments of Music and 12 Easy Exercises on Syncopation, the Turn, Trill, Shake, etc. Part II: 12 Easy Duets for Tone Formation, and Progressive Studies. Part III: 24 Grand Studies on the use of Staccato, Types of Tonguing, etc.

35 Exercises for Flute, Op. 33

By E. Koehler

In three books, each.....\$1.00
An excellent set of books for the flutist just entering orchestra or band work who wants to develop fluency. In Book I there are 15 easy exercises. In Book II there are 12 medium difficult exercises. In Book III there are 8 difficult exercises.

FLUTE & PIANO

Sioux Flute Serenade... Skilton-Barrère .60
Ménuet from L'Arlésienne, Suite No. 2.....Bisot .60
Oriente.....Cui .60
Dance of the Blessed Spirits, from Orpheus.....Gluck .75
Gavotte.....Gosse-van Leeuwen .50
Liebesfreud.....Kreiser-van Leeuwen .80
Liebesleid.....Kreiser-van Leeuwen .80

Serenade.....Herbert .50
Estrellita, Mexican Serenade.....Ponce-Maganini .50
Vocalise.....Rachmaninoff-Amans .60
Song of India.....Rimsky-Korakoff .50
Nocturne.....Sibelius-Amans .60
Schön Rosmarin.....Kreiser-van Leeuwen .80
The Old Refrain.....Kreiser-van Leeuwen .80

Recent Publications

La Précieuse (Couperin)
Kreiser-van Leeuwen .80
Siciliano et Rigaudon (Francoeur)
Kreiser-van Leeuwen .80

Impromptu—Caprice.....Bové .65
Praeludium.....Bach-Bové .50
The Hills of Home.....Fox-Iasilli .60
Flight of the Bumble Bee
Rimsky-Korakoff .75

TWO FLUTES

Canon from the Sonata in F Minor.....Bach-Maganini .50

TWO FLUTES & PIANO (New)

Twins, Valse.....Maganini .50
An Old Song, Romance.....Maganini .50
Fiesta, Spanish March.....Maganini .50

THREE FLUTES

Deux Pièces Brèves (Two Short Pieces):
1. Preludietto. 2. Verlainade. Barrère 1.25

THREE FLUTES & PIANO

Danse des Mirlitons (Dance of the Reed Flutes) from the Nutcracker Suite, Op. 71.....Tchaikowsky 1.00

FOUR FLUTES

The Realm of Dolls. A Suite of 3 Little Pieces in 2 Parts:
Part I. No. 1 Patrol of the Wooden Indians.....Maganini 1.50
Part II. No. 1. The Nigger Doll's Lullaby. No. 2. Jumping Jack Gets Frisky.....Maganini 1.50

Copies for Examination on Request

CARL FISCHER, Inc. COOPER NEW SQUARE YORK

Boston: Metropolitan Theatre

Kimball Hall: Chicago



OIL Treated for Longer LIFE

★ Here is another achievement by Prescott, an oil finish reed, that produces finer tone, greater power and ends sog-softening and decay. This exclusive Prescott treatment prevents water-logging, warping, brittleness, and preserves the cane, in its original flexibility. Graded in 5 strengths. Prescott reeds are designed and made in America, by a practical musician, to help the player. Insist on Prescott's, and your dealer will supply you.

Prescott's Reed Manufacturing Co.
Chicago



Mr. Simon Discusses the Menu

(Continued from page 11)

I also am brought to recognize that it is better to play a well diversified program of good band music acceptable to my radio audience, than to attempt to educate them to a standard of program that is beyond the understanding of the average listener, thereby committing broadcasting suicide as far as my organization is concerned. No, I do not ignore high musical standards! On every one of my broadcasts you will hear one or more works of major significance, and the surprising reaction is that such numbers become extremely enjoyed when presented in a judicious manner. In the words of my former thought, the roast beef is very delicious and acceptable when served with everything else that constitutes a complete meal.

My theory is that it is better to be successful by playing good music within the understanding of the greater majority, than to be unsuccessful in attempting to raise the standards of the general public by heavily laden programs of academic music that creates resentment with the "man on the street," and gives him another argument against the higher forms of musical expression.

By well chosen programs you must create the desire for better music, and you will win more friends for good music by following this course, instead of adding to the appalling multitude of antagonistic critics who commonly say "I can't go for that high class stuff."

I will admit that if I made my programs merely to suit myself and my artists that they would be constructed quite differently, but let's take a lesson from the greatest band showman of all time, the beloved John Philip Sousa. He played to the masses by his skill of building programs, and with it he proved to be the greatest ambassador in the cause of good music that any great nation ever had.

The articles found in your magazine are worth many times the subscription price, both for the director and the student. I am encouraging more of my students to subscribe.—Winchester Richard, Director of Instrumental Music, Bowling Green, Ohio.

I would say that The SCHOOL MUSICIAN is an indispensable reference to every person connected with school music. Best wishes in your good work.—Milton G. Niergarth, Director of Instrumental music, East Cleveland, O., Public Schools.

REVIEWING THE LATEST MUSIC

By FORREST L. BUCHTEL

Director of Band, Orchestra and Chorus, Amundsen High School, Chicago;
Staff Instructor at the VanderCook School of Music

● TO TOP OUR column of new music this time, we are looking overseas and dipping into the Boosey-Hawkes Military Band catalog for some of their ever-welcome arrangements. Haydn Wood rates with an overture entitled "Apollo." Then there is Liszt's "Hungarian Rhapsody No. 3" and a Strauss waltz, "Stories of the Vienna Forest" (You probably know it better as "Tales of Vienna Woods.") Also, a xylophone solo, "Robbin' Harry," by Inns; a Fantasia-Overture "Three Days," by Lotter; and a March-Potpourri "Steps of Glory," by Winter.

Drums and bugles are accorded attention in the Bugle Band Manual by Andrew V. Scott. Scotty needs no introduction to readers of THE SCHOOL MUSICIAN; you have all enjoyed his "battering" remarks in issues of this magazine.

Are you having trouble in keeping your basses interested and working hard? Perhaps you need something on the order of "Supplementary Studies for E-flat and BB-flat Bass," by Endresen. William Bell has also turned composer and offers some solos for tuba and piano . . . "Gavotte," "Jig Elephantine," "Low Down Bass," and a medley "Nautical John."

For four clarinets and piano we notice an arrangement by Tallmadge of Concerto No. 1, Opus 36, by Spohr. Let us hope for more numbers of this worth.

We understand that by popular request there is now available an American edition of Mueller's "Trombone Quartettes." These are in another field of writing, which is open for exploitation.

Paul Yoder seems to be one of those omnipresent writers, who is in every publisher's catalog at the same time. This month he is in a new catalog with a novelty arrangement of "Jolly Peter."

And do you remember the good old days of Lyceum and Chautauqua? One of the popular musical readings of the times was entitled "The Three Trees." Now, thanks to Anthony Guerrero, we can have those "Three Trees" with band accompaniment any day we wish.

Another novelty—one of those radio movies where you don't have to look, you just listen—has been given us by Harry Alford. This one, he has called "Uncle Tom's Cabin." All of your band boys will want to be Simon Legree with the long black mustache.

Two radio favorites are now avail-

able for Symphonic Band—"On the Trail" from *Grand Canyon Suite*, by Grofe, and "Manhattan Serenade," by Alter. You have asked for them; here they are.

Joe Olivadoti bursts forth with a new concert march. This time it is called, "March of Youth." Joe seems to be rather march-minded these days.

In the line of band overtures, J. J. Richards offers a new one entitled "Triumph of Alexander," and Zamecnik's "The Scarlet Mask" has been transcribed for band from its original arrangement for orchestra.

"Introducing the Classics," by Carl Webber, does just as the title suggests. It introduces the classics through short excerpts from music by recognized composers of note. Its intended use is that of a supplementary band book.

A new collection by the name of the "All Service Folio" for orchestra and band, has been compiled and arranged by C. P. Herfurth. As its name implies, this folio has been especially designed to fill a long-felt need among instrumental directors for a collection of suitable pieces to meet the peculiar requirements of various types of programs. The contents include eight new marches, a national medley for patriotic programs, a collection of Christmas carols, a grand march for commencement, and a group of patriotic and devotional songs for assembly singing. Also included are two waltzes, a standard overture, a selection of operatic airs, and several numbers in lighter vein for encores.

Sonata in D Minor (for Violin and Piano)

By Charles Gilbert Spross

This is a tuneful and satisfying sonata which the average violinist will find himself capable of performing and enjoying. It should again prove that we need not look to foreign shores for new and worthwhile concert music.

The composer seems to have caught the spirit of intimacy between violin and piano, and has reflected it in an artistic fashion in this sonata. The first movement and parts of the second movement are especially appealing to this writer. As one might expect, there is much use of a florid piano background.

The sonata is in four movements: (1) Allegro con Brio, (2) Andante (5/4 measure), (3) Scherzo-Allegro (6/8 and 3/4 interchangeable), (4) Lento-Allegro.

Pages: Violin, 11; piano, 55.

Price: \$1.50.

Publisher: John Church Company.



FOR Real FUN Play A Soprani ACCORDION

What a grand thing,—a little accomplishment that lifts you out of the crowd, gives you an individuality, singles you out as one whose friendship and company are most to be desired. What fun, to be the center of attraction, popular everywhere, in social demand, the one around whom all of the fun revolves.

If you want these advantages, if you want friends, if you like attention, if you look forward to glorious days at college, learn how to play a Soprani Accordion. It is very easy. You can quickly master it, and it is a complete band in itself. You will not be dependent upon anyone, will not have to share your triumph with someone else. You can be a "star" in no time with an easier-to-play Soprani.

It's real fun from the start, so don't delay. Mail coupon for beautifully illustrated literature on this thrilling instrument from Italy. No obligation. Easy terms. Send coupon now.

SOPRANI, INC., Dept. 222
630 S. Wabash Ave. Chicago, Ill.

Mail Coupon Today Sure

SOPRANI, INC., Dept. 222
630 S. Wabash Ave., Chicago, Ill.

Without obligating me in any way please send me complete information about the Soprani Accordion.

Name

Address

City

State

WHAT IS THE MODERN TREND IN REED SECTIONS ?

New free book tells about latest developments, shows new 1936 model Selmers. Send name, address, and mention instrument you play.

Selmer
DEPARTMENT 1294
Elkhart, Indiana



New DEWEY STANDS

**PRICED TO MEET
POPULAR DEMAND**

Dewey Stands have long been recognized by the "top" artists as the ultimate in the instrument stand field. Their sturdy construction, superior finish and marvelous adaptability have won professional favor everywhere. This has built up a great popular demand for a lower priced stand with the Dewey adaptable features. Our answer



is the new MASTER line just out which offers Dewey advantages at a price anyone can afford to pay.

Light in weight yet strongly built for long life and lasting satisfaction in use. Attractively finished in a new satin-lustre black. A real quality stand at a modest price. Many combinations popular with reed, brass or string players. Quickly adaptable to varied set-ups.

WRITE FOR FREE LITERATURE

Ask to see these big-value Dewey Stands at your music dealer's store. Or write us direct for new FREE literature.

C. G. CONN, Ltd., 241 Conn Bldg.
ELKHART, INDIANA

**A
TYPICAL
VALUE**

NO. 101
MASTER

only \$4.00

For alto sax and soprano clarinet. Satin-lustre metal base with velvet covered upright and horse shoe.



THE TONE HEARD ROUND THE WORLD!

In every clime and country
Haynes "Craftsman-made" instruments
are found in the hands
of leading flute players.

The Haynes Flute is sterling silver throughout.
Refined accurate scale. Perfect action.

**Master
Craftsmen
since 1888**



WM. S. HAYNES

Founder

WM. S. HAYNES CO.
Est. 1888

CATALOG ON REQUEST.

WM. S. HAYNES CO. 108 Massachusetts Avenue
BOSTON, MASS.



A lady was entertaining the son of her friend.

"Are you sure you can cut your meat, Willie?" she asked, watching him a moment.

"Oh, yes, ma'am," he replied without looking up. "We often have it as tuff as this at our house."

Charitable Lady: "Here, my poor fellow, is a quarter for you. It must be terrible to be lame, but I think it must be worse to be blind."

Panhandler: "You're right, ma'am. When I was blind, people was always handin' me counterfelt money."

The Hired Man: "Are you the feller who cut my hair the last time?"

Barber: "I don't think so. I've only been working here six months!"

A young man had just driven home from college at the close of the term.

"Did you pass everything?" asked his mother anxiously.

"Everything but two Studebakers and a Pierce Arrow. Darned if they musn't have had airplane motors in them."

A little boy whose grandmother had just died wrote and posted the following letter: "Dear Angels: We have sent you grandma. Please give her a harp or a violin to play, as she is short-winded and can't blow a trumpet."

Then there was the deaf and dumb husband who wore boxing gloves to bed so he wouldn't talk in his sleep.

"Are you teaching Junior to drive already?"

"Yes, he's too young to be trusted as a pedestrian."

Farmer: "And how's Lawyer Jones doing, Doctor?"

Doctor: "Poor fellow, he's lying at death's door."

Farmer: "That's grit for ye; at death's door and still lying."

He—Please.

She—No.

He—Oh, please.

She—No.

He—Oh, please do.

She—Positively no.

He—Please. Just this time.

She—I said "No."

He—Aw, Ma, all the other kids are going barefooted.

She: "Do you call that a tent that you've stretched between those two buildings?"

He: "Oh, no, that's just a house-to-house canvas."

Teacher (in Spanish class): Why are you reading so slowly?

Sophomore: My tongue is twisted around my eye tooth until I can't see.

A. B. A. FORUM

News of the American Bandmasters Association

• What-a-man Glenn Cliffe Bainum, director of the Northwestern University Band (New York papers, please copy), is responsible for another one of those sectional A. B. A. banquets which have become so important and invariable to members in the Chicago-land area. The party took place at the familiar rendezvous, the private dining room of the Fred Harvey restaurant in the Union Depot, with Herr George serving a specially prepared dinner, a veritable epicurean delight.

These banquets are, of course, strictly social, but there is much of common interest to be discussed by the regular members. A great many associate members also succeed in sneaking past the doorman and riding in on the golden waves of baton-ical popularity.

Among the salubrious celebrities at the last dinner on February 2 were "Colonel" A. A. Harding, A. R. McAllister, H. A. VanderCook, George Gault, Harry Alford, Victor Grabel, and, of course, Mr. Bainum. Thirteen in all sat down at the table for an event exceeded only by the Cincinnati club party at last year's convention.

Mr. Bainum is to be congratulated on the fine, understanding spirit the dinner parties are fostering, and many express the regret that they do not occur a trifle more frequent.

• • •
At the time of going to press there is nothing more definite to report on the possibilities of the Houston convention. Response to the secretary's questionnaire intended to ascertain the number of probable attendants has not been altogether encouraging, due to the fact that many directors are engaged for the week proposed, either directing their own bands in the State Contests, or as acting as judges of these contests. There is nothing definite to report at this time.

• • •
Just a line from Sam H. Treloar of Butte, Montana. He has just returned from vacationing in California to continue his direction of the Butte Mines Band. This band is now in its forty-ninth year under Mr. Treloar.

• • •
Members of the A. B. A. were shocked to hear of the death of James F. Knox on December 12 at his home in Brooklyn, New York. His memory will long be cherished in the association.

Our friend George Drumm is a busy fellow these days scurrying from one duty to another in connection with the W. P. A. Auditions, rehearsals, and band concerts. He is planning to arrange the last movement of Stravinsky's "Fire Bird" Suite per the request of Lieut. Charles Benter soon.

All of the A. B. A. members will be proud to hear that the British Broadcasting Company is planning to broadcast Mr. Drumm's "Irish Patrol," recently published for grand orchestra. Several leading English orchestras are intending to use the number in broadcasts which will cover the entire British Empire.

Mr. Drumm recently conducted a concert presented by the W. P. A. Federal Music Project at the American Museum of Natural History in New York City. Among the numbers composed by Mr. Drumm listed on the program were March, "The Rookies"; Grand March, "Hail America"; Tone Poem, "Irelandia"; Reverie; Waltz, "Souvenir of Vienna." Other selections on the program were Overture, "Tannhauser," Wagner; Larghetto from Second Symphony, Beethoven; March of the Knights of the Holy Grail from "Parsifal," Wagner.

Best wishes for the continued success of the best little music magazine published.—*Stancel M. Bagwell, Amarillo, Texas.*

• • •
It's a "little giant" magazine.—*Ernest Canica, bandmaster, Lockport, Illinois, High School.*

• • •
I always like to read the magazine.—*Amos G. Wesler, band and orchestra director, Adams H. S., Cleveland, Ohio.*

• • •
I read a copy of this magazine, and I think it is really a marvelous magazine.—*Raymond Kart, Natrona, Pennsylvania.*

• • •
Your SCHOOL MUSICIAN is the only magazine which fills the needs of the instrumental music supervisor.—*William B. Koch, supervisor of music, Moreland, Oklahoma.*

• • •
We all look forward for each issue of THE SCHOOL MUSICIAN. It is a pleasure to know what is happening musically in other states and to get the fine instruction given in the "musicians" articles.—*Mary L. Gregg, Canandaigua Academy, Canandaigua, New York.*



ELKHART
BAND AND ORCHESTRA
INSTRUMENTS

Quicker Success With Your Band

Faster individual progress; quicker development of a good ensemble effect — these are two big benefits from the use of Elkhart instruments in the school band and orchestra.

While exceedingly moderate in price every Elkhart instrument is carefully built, in one of the world's finest band instrument factories—individually inspected and tested. The result is a true musical quality and a mechanical excellence which encourage beginners—and give more experienced players full scope for rapid development of talent.

Supervisors and Directors! Let us tell you the success stories of Elkhart equipped school bands—show you how the fine qualities of these instruments insure faster progress, bigger success for your band or orchestra. Moderate price makes it easier to have complete instrumentation of these splendid instruments. Send coupon or write, now — no obligation.

School Musicians. Send coupon now for details of free trial offer on any Elkhart instrument which interests you.

Elkhart Band Instrument Co.,
203A Jackson St., Elkhart, Ind.

Gentlemen: Please send full information on the use of Elkhart instruments in school band and orchestras (); details of free trial offer on

.....
Instrument
Name
St. or R.F.D.
City
State
() Check here if Supervisor, Director or Instructor.



The
Is the
FAY
RIGHT
way
way

To Insure Instrumental
SUCCESS

FAY BAND METHOD

14 books—75c each
Teacher's Manual \$1.50

FAY STRING METHOD

4 books—75c each
Teacher's Manual with Piano
Accompaniment \$1.50

To be convinced, send for
Examination Copies

MUSIC SERVICE

111 E. 14th St.
New York

NEW SAX SOLO

CECIL LEESON
Transcription for Alto Sax and Piano
FLIGHT OF THE BUMBLEBEE
(RIMSKY-KORSAKOFF)
Price 80c
HILL-COLEMAN, 66 W. 55th, N. Y. C.

**CLARKE'S TROMBONE
METHOD**

Teaches How to Play Trombone Correctly
Ernest Clarke, 167 E. 89th St., New York
SENT POSTPAID FOR \$2.50

The ERNEST WILLIAMS SCHOOL of MUSIC
Specializing in Band or Orchestral training. Daily
rehearsals. Special or Three Year Certificate course.
Private instruction. Theory, Conducting, Arranging.
Distinguished faculty including Pierre Benoit.
Viola, Solfeggio; Mayhew L. Lake—Orchestration,
Band Arranging.
For further information address
THE REGISTRAR, 153 Ocean Avenue, Brooklyn, New York

Marsh Beginners Band & Orchestra Books
(In Use in Schools From Coast to Coast)
"Ringling's Golden Jubilee" — "Sunny Spokane"
"Al. O. Barnes Grand-Entrée" — "Golden State Band"
(NEW Snappy Marches for Band, by Chas. E. Post.)
DISTRIBUTOR—YORK & USA Band Instruments
PEDLER "Custombuilt" Clarinets and Flutes.
Write for sample parts, Catalogs and Prices
MARSH MUSIC HOUSE
110 Winesboro St. Des Moines, Iowa

**YORK BAND
INSTRUMENTS**
No fireworks—no hokum—
but just GOOD INSTRUMENTS
—as they have been for more
than half a century.
YORK BAND INSTRUMENT CO. GRAND RAPIDS, MICH.

**The Meaning of
Moderato**

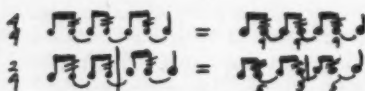
(Continued from page 21)

quickly. For example, the second movement (Andante) of Beethoven's Fifth Symphony would sound flippant and insincere if the 16th were played *ala* a Sousa march. Dignity and sincerity are emphasized by the broad 16th note.

At a slower tempo, trills and rolls demand more notes, or taps, to properly fill the time-space indicated. Conversely, at a tempo faster than Moderato, fewer notes are demanded, as a rule, for example on the drum:

Andante (quarter note=84).

Allegro-Vivace (quarter note=144).



Whereas we would use a nine-stroke roll when playing at an ordinary tempo, this is reduced to a five-stroke roll when playing considerably faster. And a continued increase in tempo (e. g. to Prestissimo) might reduce the number of strokes to a drag.

An understanding of the previous references should attach great importance to the musical term *moderato*. It is a vista, a dividing line, a guidepost for all who are interested in a serious study of musical performance.

The more one ponders its significance, the more important becomes *The Meaning of Moderato*.

I read *The SCHOOL MUSICIAN* from cover to cover every month, and I think it is one of the best music magazines on the market.—C. R. Lebo, director of band, North High School, Akron, Ohio.

Your magazine is the finest of its kind published and is certainly a great help to teachers as well as students.—Harold B. Leighty, band and orchestra director, St. Albans, West Virginia.

Very pleased with the fine work you people are doing.—Thomas Wills, Sacramento, California.

I have enjoyed reading your magazine for about a year, and I find it both interesting and instructive in my work here at the academy.—Edward J. Heney, captain and leader of the Florida Military Academy Band, St. Petersburg, Florida.

Your magazine continues to be more and more inspirational and enlightening.—George E. Wain, instructor, Oberlin Conservatory of Music, Oberlin, Ohio.

Congratulations with your fine magazine. It is always interesting and most of the time exceedingly so. I hope and trust that it will prosper.—Peter Buys, Municipal Bandmaster, Hagerstown, Maryland.

Fill your
Instrumentation
GAPS Now
If you expect to
Place, in the Contests

You cannot have a winning band without correct instrumentation. Don't hesitate for lack of "the price." The Lyons Rental Plan is the answer to your problem. This plan will lift you right out of your troubles. It is working like magic for directors everywhere. You can't miss. Write for complete details.



Lyons
BAND INSTRUMENT COMPANY
17 W. Lake Street • Chicago, Ill.

OBOE PLAYERS

Try my oboe and English Horn reeds made especially for students' requirements.
Send for particulars and introductory offer.

ALFRED A. WALES
Successor to R. Shaw
110 Indiana Ave. Providence, R. I.
Please mention this magazine.

High Grade Flutes and Piccolos
in Silver and Gold
Built to last a life time

Write for Prices
Flutes made to order . . . Fine repairing
WORSWICK FLUTE COMPANY
250 Huntington Ave. Boston, Mass.

RINGS & PINS FOR SCHOOL BANDS

Pin shown at left,
25c silver plate or
gold plate. Ring at
right, sterling silver.
\$1. Write for 26-page
catalog.
C. K. GROUSE COMPANY
66 Bruce Ave., North Attleboro, Mass.

SPECIAL * * * ATTENTION

We specialize in high grade repairing—all types of musical instruments—including complete overhaul work.
Sole—no used and rebuilt instruments—no list—mention instrument in which you are interested. Write for prices.
TOM BROWN MUSIC COMPANY
315 S. Wabash Ave. Chicago

EXPERT REPAIR SERVICE

Brasses - Woodwinds
Saxophones - Percussion
THE DIXIE MUSIC HOUSE
320 South Wabash Ave. Chicago

SCHOOL•DANCE•BANDS

• Just because they can't enter a contest, or rather, just because a contest isn't offered for them to enter, is no sign that the dance bands scattered all over the country in our high schools are not working away with vigor and enthusiasm. This is their busy season. Spring socials, proms, and senior balls will keep them "thumping" from now until vacation.

The pictures presented monthly on this page are testimonials in themselves to the enjoyment the boys and girls have, when they afford the music for the entertainment of their schoolmates.

The picture of the Boise High School Dance Band with the black cats sitting smugly in front of the players was taken at an all-school dance during the Halloween season. The dance was given in the Elks Club ball room and was sponsored by the Boise chapter of Future Farmers.



The sixteen members of this dance band meet for three thirty minute rehearsals, during advisory period, each week. At the beginning of the school term one of the students is chosen for director. This student director is director in fact as well as name. He takes full responsibility at all times. The teacher acts in the capacity of advisor.

One of the members writes, "We play for matinee (right after school) dances in the main hall about twice a month. Then there are three or four semi-formal school dances during the year and an annual co-ed ball. Besides the dances we contribute regularly to assemblies and give programs for various clubs and societies about town."

The Boise Dance Band does not receive pay for engagements and never competes with professionals. It is an honor to be admitted to this dance band, and for the privilege of playing in it the players agree to place the welfare of this organization before that of any other like organization of which they may be a member. They avoid the cheaper type of "jazz" music and try to imitate the style of the finest bands. "We never forget that, while our dance band is an important asset to the school, it is secondary in importance to our fine concert ensembles."

The members of this orchestra are Robert Fox, student director, playing violin and string bass; Clayton Phelan and Clinton Nordquist, violin; Leonard Card, Edgar Wentworth, Emello Aldecoa, and Arthur Healy, saxophone; Jack Peck, Kirk Anderson and Parker Tyler, trum-

pet; Billy Afton, trombone; Quentin Dumbolton, tuba; Raye Simonsen, accordion; Harold Cook, drums and vibraphone; Dorothy Will and Sheila Hinton, piano.

The faculty supervisor of this dance band is Howard W. Deye, in charge of instrumental music in Boise. Mr. Deye feels that a dance band in the school is very worthwhile. "There are two justifications for making a dance ensemble a part of every high school music department. It gives the student an opportunity to obtain valuable dance band experience, and it is a worthwhile contribution to the social life of the school. Several former members of our organization are earning all or part of their college expenses by playing for dances."

I have enjoyed reading the magazine immensely and especially take interest in the illustrations of the many bands that

have won acclaim. I look forward to receiving the magazine each month.—Herbert Thayer, Hiram, Ohio.

I am an ardent reader of The SCHOOL MUSICIAN and find the "Back Parlor" my real inspiration for carrying on in this new organization.—Mrs. C. C. Detweiler, Rock Island, Illinois.

In school work I consider your magazine a necessity.—Bartlett L. Lyons, director of music, Concord, N. H.

The BIG Little ADS

Charles Teagarden's MODERN ETUDES (.75) for Trumpet. Only really modern technical studies. Built on Dinah, Star Dust, etc. Also for SAX., CLAR. (.75). PRACTICAL SONGWRITING (\$1.00). A method showing actually how to BUILD a song. WORDS and MUSIC. Deals with harmony, rhyming, melody, copyright, etc. etc. WEIRD ETUDES (.35) for Sax., Clar. New! Unusual IMPROVISING SIMPLIFIED (\$1). Hot playing for ALL instruments. This book is going around the WORLD. It's professional. VALSE SYNOPSIS (.40) solo for sax., flute, clar., with piano acc. D. CORNSTON, 9030-148th St., Jamaica, N.Y.C.



TROMBONE-CORNET-TRUMPET

The fact that Olds is the choice of leading professionals should assure the student that progress can be made more quickly with a fine instrument and that improved quality of tone is certain. Try Olds at your musical instrument dealers. Judge it for yourself.

Chicago Musical

INSTRUMENT COMPANY

309 South Wabash Ave., Chicago

The Deru Sax and Clarinet Reed

The truth, nothing but the truth. Help yourself with the DERU REED. Specially made from the butt of southern French cane. Gives a marvelous tone and lasts longer. Made in five strengths, soft; soft-medium; medium; medium-stiff; and stiff.



Ask your dealer or

F. DERU & COMPANY

239 W. 42nd Street
N. Y. C.

BUY THE BEST REEDS

..... for your Musical Instrument

MICRO "BLACK LINE"
Doxes
Clarinet \$2.94
Alto 5.25
Sax. or Tenor 6.00
Baritone 7.00



MICRO "TRU-ART"
Doxes
Clarinet \$2.19
Alto 3.00
Sax. or Tenor 3.94
Baritone 4.75



DEMAND "MICRO" REEDS
be assured of complete satisfaction
All Leading Music Stores Sell
"MICRO" PRODUCTS
J. SCHWARTZ MUSIC CO., Inc.
10 West 19th St.
Dept. 8, New York, N. Y.

The Trio Club

For Violin, 'Cello and Piano

The literature of music for this pleasing instrumental combination is quite extensive, but little of a popular character is available for beginning groups. Here in this album are 19 easy-to-play arrangements of tuneful compositions which originally were written as piano solos, songs, violin pieces or orchestra numbers. Tchaikowsky, Cui, Mendelssohn and Gounod have been called upon for favorite melodic inspirations. Modern "classics," such as "Garden of Roses" (Ritter), "Melody of Love" (Engelmann), etc., also are included. Although made primarily for amateurs, this book is frequently used by professional groups playing in hotel dining rooms, cafes, theatres and at private functions, such as weddings, parties and receptions.

Price, Complete, \$2.00

THEODORE PRESSER CO. Everything in Music

1712 Chestnut St. Philadelphia, Pa.

Dalbey's Omaha Special

TROMBONE & VALVE OILS

All brass players prefer it. There is no substitute for quality. At all music stores.

Band Leaders:—Send for our new 44 page catalog with sample parts free.

W. R. Dalbey Music Co., Omaha, Nebr.

SQUIER STRINGS

The World's Finest
MUSICAL STRINGS
SQUIER-TRUED STRINGS
ALL AMERICAN STRINGS
TOMKAT VIOLIN SETS

Manufactured by

V. C. SQUIER CO., Battle Creek, Mich.

DANCE ORCHESTRATIONS

Current
Hits

39c

Post
Paid

We Carry a Complete Line of Musical
Accessories
Send for New Bulletin

GENERAL MUSICIANS SUPPLY CO.
134 W. 42nd St., New York, N. Y.

"THE BACK PARLOR"

Reserved for Band and Orchestra Parent Clubs

With contest time just ahead for their boys and girls, parents of school musicians are not spending many days in the "back parlor"—they are out working so that their children may know the thrill of sporting competition. As soon as the locales for the various contests were announced, eager parents began planning, and scheming, and working so their sons and daughters might attend. These parents will give a great deal more than just financial backing to the musical groups or individuals. They will give the school musicians courage and inspiration. And in return for their unselfish efforts the mothers and fathers will be rewarded a hundred-fold by the happiness and successes of their children.

Far-Sighted Mothers

One joyful group of energetic mothers is the one in Bensenville, Illinois. Mrs. Marion R. Rands is president of the Band Mothers Club there and her letter should prove an inspiration to many similar organizations.

"Our band mothers are real live wires, and we all are working together with every citizen of the village for our band. We are working hard for the boys and girls, and we are very happy to do so. Our band, consisting of high school and grade school pupils, under the capable direction of Lynn Huffman, has earned the right to enter the National Contest again this year, and we are determined to finance the trip and try to uniform the boys and girls.

"We have earned \$425 so far this year by means of card parties, a raffle, and sale of ice cream and cake at the concerts. One novel idea which netted us an appreciable sum was one in which a community basket was circulated containing canned goods. Each person who took something from the basket not only replenished the supply with some other article, but also added a small monetary donation.

"A tag day netted us \$100. We are now planning an amateur show and movie, 'Here Comes the Band' with Ted Lewis, for this month. Later we will give a concert supplemented by several radio artists, thus hoping to swell our funds.

"The students are planning to do their part, too. Mr. Huffman is arranging for the annual concert to be given in March. We do appreciate these concerts so much, for the boys and girls are all trying to do their part to help raise the funds needed for them.

"Our group is to be entertained in the near future by the Leyden High School Band at a vespers concert. Our band will then play a return concert at Leyden.

"Our faculty has given the band mothers splendid cooperation, and with the fine spirit and enthusiasm of every member of our organization we will be proud to be able to send our boys and girls to the National."

Festival Hostesses

There has been a consolidation of music parents clubs down in Frankfort, Indiana. Last year an Orchestra Parents Club was organized. An enthusiastic Band Parents

Club had been functioning for a number of years. This fall the groups decided to combine their efforts, and they elected as their leader, Mrs. Robert Kerns. This new group is exerting every effort to make the Southern and Central State Music Contests, to be held there May 1 and 2, a real success.

Columbia City Mothers Plans

We are sure all of the readers of our "Back Parlor" will be as thrilled with the story of success told by a member of the Columbia City, Indiana, Band Mothers Club, as we were to receive it. We want Mrs. Fred Yonts to tell you of the work her club has been doing and the plans that are being made in behalf of the band.

"For the past few months we have been reading of the activities of the various band parents clubs. Now we want you to know what we have been doing in anticipation of this big national event.

"Since Columbia City's Class B Band received the honor of being placed in the First Division and being recommended eligible for the 1936 National Contest, we were saved the expense of attending the district and state.

"We have used several money-making schemes this year. In October a rummage sale, held by two groups of our organization, netted us \$40. To other clubs I will say, these sales are a very worthy way of making money and are always well patronized.

"In November two other groups presented a Major Bowes Amateur contest for two nights, which added \$90 more to our treasury. December 27 a big cake walk was held by all the groups which proved the biggest affair of the holiday season. Booths of bingo, refreshments, confetti, etc., were displayed. Our proceeds from this were around \$106.

"Still another group plans a Valentine Bridge, at which time a beautiful quilt, made by one of our band mothers, will be raffled off. We also have an attractive coffee table, donated by one of our band fathers, to be used at a later date in raising money.

"With the major portion of our budget for this year raised and our members still eager and loyal and willing to carry on the next three months, we feel that we will go over the top with flying colors. We want you to know we are proud of our club and our city. They have made it possible for our band boys and girls and our director to attend two national and two state contests in the last three years. Our club was organized three years ago.

"We are all proud of a new band building which is nearing completion. We hope to dedicate it about March 15. In this new building will be a room large enough to comfortably accommodate the band when rehearsing and several private sound-proofed practice rooms."

The Band and Orchestra Mothers Club of Traverse City, Michigan, were a jump ahead of Saint Nick this year and presented their music department with a shiny new aluminum string bass.

Pettibone
UNION MADE
UNIFORMS
for
SCHOOL BANDS

Uniforms with Fit, Style and Comfort. Send for catalog 362S, samples and prices. Most Prize Winning Bands wear uniforms made by

The PETTIBONE BROS. Mfg. Co.
Uniforms — Lodge Supplies
Cincinnati, Ohio



OWN A GENUINE A. Goldbeck Metal Ebonite MOUTHPIECE



any instrument. Satisfaction guaranteed or money refunded. Order direct from this advertisement or ask your music dealer.

ARTHUR GOLDBECK
DEPT 213, 630 S. WABASH AVE., CHICAGO, ILL.

A NEW KIND OF TWIRLING BATON!

Made by
LARRY HAMMOND

A combination sure grip parade and practice baton. 22 ounces, 32 and 34 inch length, 1/4 inch diameter. Junior model 18 ounces, 22 in. length, 1/4 in. diameter. Gold RUBBER ball and tip, hickory shaft in white. More visible for throws especially at night. Indestructible and practically noiseless for inside practice or performance.

Only \$5.00 Postpaid

LARRY R. HAMMOND
2917 Rutherford Ave. Chicago

The
BIG
Little
ADS

GORNSTON'S ETUDES & CHORD STUDIES (.75) for Sax., Clar., Flute, Trumpet. Modern swing studies for professional technique and style. **IMPROVISING SIMPLIFIED** (\$1.00) for ALL instruments. The hot playing of Teagarden, Parelli, etc., explained and illustrated. 10 complete hot choruses. **MUSIC COUNTING SIMPLIFIED** (.75). Explains elphs, syncopation, etc. Endorsed by Chavette, Rolfe, Blyer, etc. **WEIRD ETUDES** (.35) for sax., clar., flute. Futuristic studies in reading, concentration.

D. GORNSTON, 9320-148th St., Jamaica, N.Y.C.

YORK BAND INSTRUMENTS

A premium line — without any "premium" in the price. Write for Catalogs and literature.

YORK BAND INSTRUMENT CO. GRAND RAPIDS, MICH.

How to Play the Violin

(Continued from page 90)

been given to gradings. These books contain experiences and contacts with hundreds of teachers over a period of many years as head of the teachers' training department at the Chicago musical college.

It is also essential to awaken, in the earliest stages of study, a desire for the best in music and although there are many inferior ensemble collections published for the early grades, I strongly insist that teachers use the very best in musical literature as soon as the student is capable of using the finger-board in the first position and learns to control the bow in a fair manner.

The opportunity for real musical appreciation must be presented in the earliest stages of study and the greatest care should be given to the selection of the right material. It is needless to tell you that the desired results can be obtained only if the class work is handled in a most careful manner. Nothing could be more harmful than a class taught in a slipshod manner.

I visited a class in one of our schools and was amazed at the manner in which the teacher instructed this group. They were a group of twelve and the teacher insisted on having them play together when reading at sight—you can imagine how disastrous this was when you consider that some of the students hadn't played more than two months. The supervisor who was with me asked for my criticism and after hearing it invited me to spend an hour with this particular class. The first change I made was to give my instructions very clearly and illustrate them with no more than four pupils at a time, asking the others to carefully observe the instruction I was giving and in this way, by taking each individual group of three or four, within an hour's time I had "whipped" the class into fairly good shape. The supervisor and teacher, who were present during this period, remarked that the students seemed to grasp what I was trying to explain and benefited to the point that their tones actually sounded better. Most of this was due to the care I gave in bowing instruction and placement of the fingers. It is always a safe method for the beginner, whether class or private, to make a distinct stop between each note when learning finger placement.

UNION MADE
**School Band
UNIFORMS**

DESIGNERS
AND
MANUFACTURERS
FINE UNIFORMS

Write for Our
BEAUTIFUL CATALOG
and NEW FALL
SUPPLEMENT

Make your band outstanding
in appearance. Special designs...using your own ideas if you wish. Every uniform made-to-measure and guaranteed.

"A Quality Uniform
for Every Purse"

The
**Craddock
Uniforms**

Manufactured by
VERBURY, INC.
CRADDOCK BUILDING - KANSAS CITY, MO.



**Mastercut
UNIFORMS**

WRITE FOR
OUR FREE
CATALOG

FOR
YOUR
BAND

MADE BY
JULIUS BROS. EVERARD CO.
"KALAMAZOO UNIFORM CO."
KALAMAZOO, MICHIGAN

88 Designs IN COLORS
in our NEW
UNIFORM CATALOG

A most unusual style book. Many uniforms designed especially for School Bands.

Also special designing to embody your own ideas.

Catalog (style book) and samples sent free to prospective purchasers.

Let US Uniform
YOUR Band Also

DeMoulin Bros. & Co.
1041-1100 South Fourth St.
Greenville, Illinois



A 3000 MILE BARGAIN COUNTER

BARGAINS: Conn, Buescher, and King alto and tenor saxophones. Martin and Holton trombones. All in first-class condition. Expert woodwind and saxophone repairing and overhauling. Wenzlaff Music Store, 22 North Main St., Fond du Lac, Wis.

FOR SALE: 35 flashy blue capes with gold trimming, slightly used, \$3.50 each. New assorted uniform coats, \$3. Caps, 75c. Jandorf, 172 West 81st St., New York City.

BARGAINS: Rebuilt tenor saxophones, \$35, \$45, and \$55. Cornets and trumpets, \$15, \$20, and \$35, all in good condition. Also four bass drums from \$10 to \$18. If interested write for details. The Stillier Company, 210 Cherry St., Green Bay, Wis.

LOWEST PRICES anywhere on new and used instruments and accessories. Reconditioned instruments like new at fraction of original cost. What do you need? Free lists. Suburban Schools of Music, 641-643 Stuyvesant Ave., Irvington, N. J.

SAXOPHONES: Conn E-flat alto latest model guaranteed like new. Silver finish with gold bell complete with case, \$75. Buescher B-flat tenor in brass lacquer, 1934 model slightly used, \$69. Meyer Music House, Holland, Mich.

JUST LIKE NEW! Standard make trumpets, \$20; clarinets, \$14; saxophones, \$25. Write for big free bargain list of reconditioned instruments. Everything for the band. Fast mail order service anywhere. Parker Music Company, Houston, Texas.

SELMER bass clarinet, reclaimed, like new, fine plush lined case, \$175. Conn trumpet, gold finish, practically new, elegant plush lined case, perfect condition, \$150. York sousaphone, silver, gold bell, monster model, perfect condition, \$175. Write for complete list. Geo. Allen Music House, San Angelo, Texas.

FOR SALE: Gold lacquered trumpets in red plush cases \$50 value, \$25. Violin outfits, amber shaded Strad models in beautiful plush cases complete with bow and all accessories \$50 value, \$25. Sold on money back c. o. d. basis. Swain's Music House, Mansfield, Pa.

FOR SALE: 24 inch bass drum, cymbals, stick, good condition, \$15; Olympia silver cornet, \$15. Will trade readrite model 407 tube tester for a good wood Boehm system clarinet with case. A. H. Hassler, Princeton, Ill.

FOR SALE: Selmer B-flat clarinet, wood Boehm system, fine shape, complete in case, c. o. d., \$35. Three days' trial. Louis Plautz, Elkhorn, Wis.

FOR SALE: American built trumpets and clarinets in cases. Twenty Dollars and Twenty-five Dollars, sent on approval to any school. These instruments are like new. Ray Lammers Music House, 534 Walnut St., Cincinnati, Ohio.

WE RENT instruments to Music Supervisors. Write for our plan on how you can build your band and orchestra under this plan. Ray Lammers Music House, 534 Walnut St., Cincinnati, Ohio.

REEDS: Artist-model oboe and English horn reeds; hand-made, accurately tuned, and graded, (soft—medium—stiff); responsive, dependable reeds; sent absolutely ready to play. One-half doz., \$7.50; dozen, \$15. "Reed Specialist", Box 4667 (Anacostia), Washington, D. C.

REEDS: The Litke Bassoon Reeds, all hand made, produce a wonderful tone, especially made for Heckel and Heckel System Bassoons. 50 years' experience. Price \$1 each, 6 for \$4.50. P. Litke, 3078 Hull Ave., Bronx, New York City.

BASSOON REEDS: High quality professional reeds, of my own hand make. Ready to play, easy blowing, responsive in attack, big brilliant tone. 4 reeds \$3 postage prepaid. John E. Ferrell, 3535-A Juniata St., St. Louis, Mo.

AMBITIOUS young clarinet and saxophone players use Roesles reeds. They solve your reed problems. B-flat, E-flat clarinet reeds, 20c each, \$2 dozen. Altos, 30c each, \$3 dozen. C Melody and B-flat tenors, 35c each, \$3.50 dozen. Order now, cash or c. o. d. Ross M. Eley, Macomb, Ill.

TRY—Test-a—"Teek" reed for the oboe or English horn. In tune, very responsive, and easy to blow. One dollar each. Teek Reed Co., 112 W. Barker, Michigan City, Ind.

HOLTON revelation slide trombone; Conn trumpet, \$35; Buescher slide trombone. Above instruments are silver plated, gold bells in cases. B-flat Boehm system clarinet in case, \$25. Martin recording bass brass. Bargain list free. Joseph Jiran, 1333 West 18th St., Chicago, Ill.

REEDS: Lynn Patent Unbreakable Metal Reed now selling, clarinet, 50c; Eb alto, 75c. Bb tenor, \$1. Finished same strength as cane. Sold for cash or c. o. d. Lynn's Reed, 1810 5th Ave., Beaver Falls, Pa.

OBOE REEDS: I will make your reeds just like my own which I use with Cincinnati Symphony Orchestra. I guarantee every reed perfect as to pitch, easy beautiful tone. Mounted on Loree tubes, \$1.00 each, 6 for \$5.50. LOREE OBOE: Bargain. Send for details. Andre Andraud, 3500 Brentwood, Cincinnati, Ohio.

TENOR BANJO: Leedy Amphion, in gold pyralin, tilting neck, patent resonator, \$18.00 case; sold for \$200, cannot be told from new—complete for \$75 cash. Send \$5. Will ship c. o. d. three days' trial for balance. B. E. Bixby, 153 Sycamore St., Waverly, Mass.

BARGAINS: Conn F saxophone in case, new \$50; new B-flat Boehm system wood clarinet artist grade, \$60; wood Boehm piccolo, C, in case, \$35 new. Other bargains in new and used instruments. Write for list. Ross M. Eley, Macomb, Illinois.

STANDARD DRUM BOOKS: Dodge Drum School, beginners, \$1.50; Drum Chart, correct stickwork, 75c (for the two, \$2.00); Military Drum Beats, drum corps drumming, containing the twenty-six original drum rudiments, 75c; Stick Control, for the snare drummer, daily practice rhythms, with special exercises for control, speed, flexibility, rolls, lightness, power, and development of the weak hand, \$1.50. All postpaid. George B. Stone & Son, 61 Hanover St., Boston, Mass.

UNIFORMS: 100 Grey cadet band coats, \$3 each. Caps, \$1. Military Cadet uniforms, regulation and Legion style band coats and other uniforms. Bargain prices. Circular free. Jandorf, 172 W. 81st St., New York City.

MUSICIANS Mess Eton Jackets, \$2. Blues, black, green. Will not show discoloration like white. Slightly used, like new. Genuine white or black silk sashes, \$1. Regulation band coats, blue, black, \$2.50. Caps, new, \$1.50. Wallace, 2416 North Halsted St., Chicago.

100 PHOTO postcards copied from any photo, \$3. Sample free. Enlargements, kodak prints, any size 3c each, 25 for 60c; photo mirrors, buttons, statuettes, cuts, and mats. William Filline, 3027 N. Kostner Ave., Chicago, Ill.

INTRODUCTORY Offer on Vicks valve oil and Vicks trombone oil. A regular 35c value for only 15c per bottle postpaid. Stock up at this price. Victor Shonfelt, 431 Brainerd Ave., N. E., Grand Rapids, Mich.

PIANO-ACCORDION Bargains! New 120 basses regular \$225, special \$149. Also used, repossessed and rebuilt. Distributors of the "Flowtone", the last thing in accordion. Carro Mfg. Co., 1122 St. Clair Ave., Cleveland, Ohio.

THE HICKERNELL Solo Trumpet, Warren, Ohio. Supercedes standard trumpet and cornet. Outstanding; superlative; the "Stradivarius" and "Steinway" of the brasses. Modern setting of original rich trumpet quality. Designed to encourage and develop the trumpet soloist.

ATTENTION: Our new, modern 20 lesson course, highly recommended by publishers and musicians, teaches you to compose and arrange for band, orchestra, piano, and voice. Send today for free information. Ed Chenette, 714 Caracas St., Tampa, Florida.

PLAY HOT Saxophone: Complete course by Thompson the master teacher. For teacher or pupil. Get this successful course and play modern saxophone. \$1 postpaid. Caton Publishing Co., 815 South Hill St., Los Angeles, Calif.

BARGAINS: New Bb Clarinet, nickel plated Boehm for only \$28. Three days' trial. French made clarinet reeds, 50 for \$2. French model clarinet case, plush lined, \$6.25. Oboes and clarinets overhauled to play like new. W. G. Hlavin, 3547 East 161st St., Cleveland, Ohio.

SCHOLARSHIPS now open to qualified high school band musicians at leading Eastern Military Academy, 1936-1937 session. Value \$900. Selection by audition only. Sophomores, juniors preferred. Write for application. Box 36 The SCHOOL MUSICIAN.

TRANSPOSITION and Intonation, in a nutshell, for all instruments. O. Richards' Shortcut Music Chart and Guide booklet—a time-saver, recommended by world famous Herbert L. Clarke. Sent postpaid for \$1.25. Edna Richards, Montrose, Colorado.

SAXOPHONE - Clarinet - Trumpet - Trombone - Drum supplies. Lowest prices, quickest service. Send for our special School Circular listing nationally advertised musical supplies at half price. Terminal Musical Supply Co., 245 West 34th St., New York City.

FOR SALE: 1 set Ludwig hand tuning tympani, adjustable stands, \$75. 1 set Ludwig Symphonie model, 26 & 29 pedal tympani with Taylor XX trunks. Extra hoops and skins. Trunks have trays in them, \$250. 1 Ludwig concert bass drum, 16 x 30, separate tension, gold rods (Black Beauty) with fiber case, \$35. Otto Kristufek, tympanist, Chicago Grand Opera Company, 2316 S. Elmwood Ave., Berwyn, Ill.

FOR SALE: Alto clarinet in best of condition with case, Boehm system, grenadilla wood, new pads, \$95. Also fine Selmer B-flat clarinet like new, c. o. d., three days' trial. Want alto clarinet. Wyman, 207 W. Iowa, Urbana, Ill.

FOR SALE: York French horn, E-flat and F with case, good condition, \$75. Fine Conn BB-flat sousaphone recently factory reconditioned, \$145. C. o. d. three days' trial. Want alto clarinet. Musician, 619 Cottage Row, Sycamore, Ill.

REBUILT band and orchestra instruments. Honestly rebuilt—fully guaranteed. Write for list and special discount to teachers. Catalog of new instruments sent upon request. Weymann Company, Dept. SM-2, 13th and Arch Sts., Philadelphia, Pa.

REPAIRING: We repair all make musical instruments, reeds, brass and string, expert mechanics in charge. All instruments tested by professional musicians, price and workmanship guaranteed. Melody Music Shop, 82 Madison Ave., Memphis, Tenn.

ATTENTION brass instrument players: Mouthpieces, transparent, a material that rests very comfortably on the lip, also brass mouthpieces, specially built to suit your requirements, including the extension rim type. T. M. Koeder, Naperville, Ill.

OBOE REEDS: A fine hand made reed at 70c; for \$2; 6 for \$3.85, plus old tubes. Dependable, responsive, and ready to play. Try my reeds and improve your playing. Russell Saunders, Elkhorn, Wis.

FOR SALE: Bass, Buescher BB-flat, Helicon, silver plated, 20 inch bell; low pitch; perfect shape; no dents; fine tone, \$50. Will give trial. J. Kreise, 5238 Oakland St., Philadelphia, Pa.

FOR SALE: Two xylophones, three pair genuine Turkish cymbals, one G-D bugle, silver plated, gold bell, two bass drums, hickory sticks, drum heads, drum accessories, Ludwig pedal, cheap. H. A. Fogel, P. O. Box 445, Canton, Ohio.

FOR SALE: Holton trumpet, new, in case, rare opportunity, also Conn, King; Conn trombone, BB upright bass, Martin melody sax; accept trade-ins, also rifles 25-35 to 30, 06; and guns. Howard Tate, North Wales, Pa.

MAKE your dollars buy more: Set Ludwig pedal tympani 26x29 white enamel, gold trim with trunks, \$295. Bettoney Boehm wood alto clarinet in case, \$110. Liberal school discounts. Ward-Brodt, 208 State St., Madison, Wis.

FOR SALE: New B-flat clarinet Boehm—17-6. Best grenadilla wood, forged keys, triple silver plated, metal joints, good tone and intonation. Five days' trial, c. o. d., \$85. R. Laubin, 111 Nilan St., Hartford, Conn.

CATHEDRAL Chime, Deagan, 1 1/2 chromatic octaves, 1 1/2 inch bars, complete with banner rack, light sockets and reflectors. Sold originally for \$250, looks like new, price, \$140. W. J. Dyer & Bro., St. Paul, Minn.

BUGLES, B-flat clarion, French army style, will tune up with band instruments. Length 18 1/2 inches, 6 inch bell, brass finish, well made, fine tone, all new instruments. Price, \$37.50. W. J. Dyer & Bro., St. Paul, Minn.

ANDERSON'S water tempered reeds, unusual lasting quality, wonderful tone. Clarinet, 50c dozen; soprano, sax, 60c dozen; alto sax, 75c dozen; melody, 85c dozen; tenor, 90c. Sample order will convince the skeptical. Cash or stamps with order. Anderson Music Co., Big Spring, Texas.

BUESCHER recording Tuba, BB-flat, detachable bell, silver plated, very good condition, \$90. English Basson trumpet, practically new, silver plated, quick change A case, \$55. Buescher cornet, silver plated, case, \$30. Penzel Mueller clarinet, E-flat, wood, Boehm, case, \$40. Couesnon clarinet, B-flat, Boehm, practically new, case, \$30. French horn, Boston, double, silver plated, case, \$75. Cabart oboe, conservatory, very fine instrument, case, \$80. We buy, sell, and exchange instruments. Have you any musical needs? Write us. Have you tried Sansone genuine Italian reeds and strings? Send 10c for sample reed. Sansone Musical Instruments, Inc., 1658 Broadway, New York City. World's largest French horn house.

WANTED to buy: Loree Oboe, used, in good condition. Send description and lowest cash price to S. Williams, 3612 Parkline Ave., Cincinnati, Ohio.



Conductor Frank Simon and his famous **ARMCO** Band, heard by delighted millions every Wednesday night at 8:30 Eastern Standard Time, 7:30 Central Standard Time, over the N.B.C. Blue Network.

WHY FRANK SIMON TAKES **KINGS** TO THE AIR!

WHEN YOU TUNE IN on the N. B. C. broadcasts of Frank Simon and his **ARMCO** Band, you are truly listening to **KINGS**, and the reason why Frank Simon takes **KINGS** to the air, is because the finest results can be produced on **KING** instruments.

TONAL BEAUTY must first be built into instruments before it can be produced by even the greatest artists. This is why you will thrill to the beautiful limpid tones of the Cornets; sparkling staccatos of the Trumpets; mellow voices of the French Horns; the majestic effects of the Trombones; the cello-like smoothness of the Baritones; deep sonority of the Bases, and soft voices of the Saxophone family, as played on complete sections of **KINGS** in the Frank Simon Band. Then, too, when you hear these **KINGS** blended together in the magnificent full chords so characteristic of this great band, you will hear a true and indisputable challenge for **KING** superiority.

PHENOMENAL TECHNIQUE, as displayed by the **ARMCO** Band, is only possible on instruments of mechanical perfection,

and **KINGS** excel for their exactness of construction, and smoothness of working parts that makes for ease in technical performance. During the broadcasts of the Frank Simon Band, you will often hear unusual technical feats which display the virtuosity of every section of the band, and at the same time portray the exacting requirements that are met by **KING** workmanship.

PERFECT INTONATION, maintained so consistently in the **ARMCO** Band, is another **KING** triumph. Built in accordance with the Tempered Master Scale, all **KINGS** are built to stand the most critical tests.

A TRIBUTE TO KINGS was recently made in a letter to Mr. H. N. White, president of the H. N. White Co., in which Dr. **FRANK SIMON** says:

"... there is a more fundamental reason for this success, which I largely attribute to the superb tone quality built into the **KING** instruments in my band, and the playing of them by the most exacting artist-musicians, whose requirements demand the finest instruments made."

THE RENOWNED SOLOISTS OF THE SIMON BAND REACH SUPREME HEIGHTS ON **KINGS**



HERBERT TIEMEYER
Cornet Soloist



HENRY WOHLGEMUTH
First Trumpet



HANS LIND
French Horn



ERNEST N. GLOVER
Trombone Soloist
Manager & Asst. Conductor



FRED JACKY
Saxophonist



GEORGE POLCE
Euphonium



WILLIAM BELL
Tuba

The H. N. WHITE Co.

KING BAND INSTRUMENTS

5225 Superior Ave.,

Cleveland, Ohio

PLEASE SEND FREE DESCRIPTIVE PROGRAM OF FRANK SIMON BAND BROADCAST AND WHITE WAY NEWS NO. 8

INSTRUMENT INTERESTED IN _____

NAME _____

ADDRESS _____

U.S. NAVY BAND SCHOOL

Prefers Conns

THE U. S. Navy School of Music, Washington, D. C., is a unique institution. Established to improve the quality of music aboard vessels and at shore stations of the navy and to keep naval bands complete in personnel and instrumentation. In charge of Lieut. Charles Benter, leader of the famous U. S. Navy Band, and with a talented and experienced faculty, this band school is making a striking success of its exacting task.

Candidates for this school are chosen with extreme care as are also the instruments. The preference shown for Conns is indicated by the 29 Conn instruments shown in these interesting group photographs.

You and your school will find Conn instruments a big advantage in achieving musical success. See your Conn dealer or write for free book. Mention instrument.

C. G. CONN, *Inc.*, 242 CONN BUILDING
ELKHART, IND.



BASSES: W. K. Roth, A. W. Gladitz, R. E. Bird—All Conns.

SAXOPHONES: (below) H. L. Norton, G. N. Stewart, C. W. Tideman, L. L. Gobeille—All Conns.



TROMBONES: (above) A. E. Scheinfeldt, F. R. Isebell, T. F. Murphy, W. G. Sibert, C. C. Stewart—All Conns.

FRENCH HORNS: (at left) J. W. Chandler, E. A. Powell, R. R. Lotta, A. A. Murezwuac, T. R. Johanson—All Conns.



LIEUT. CHAS. BENTER, director of U. S. Navy Band and head of Navy Band School.

WOODWINDS: (below) A. L. Zetty, C. J. Nowlan, W. W. Crabb, W. R. Freund, V. W. Church—All Conns.



BARITONES: T. R. Farrell, E. G. Haggerty, S. W. McReynolds—All Conns.



CORNETS: C. C. Price, H. P. Rawson, R. C. Krieter, R. R. Wages—All Conns.

